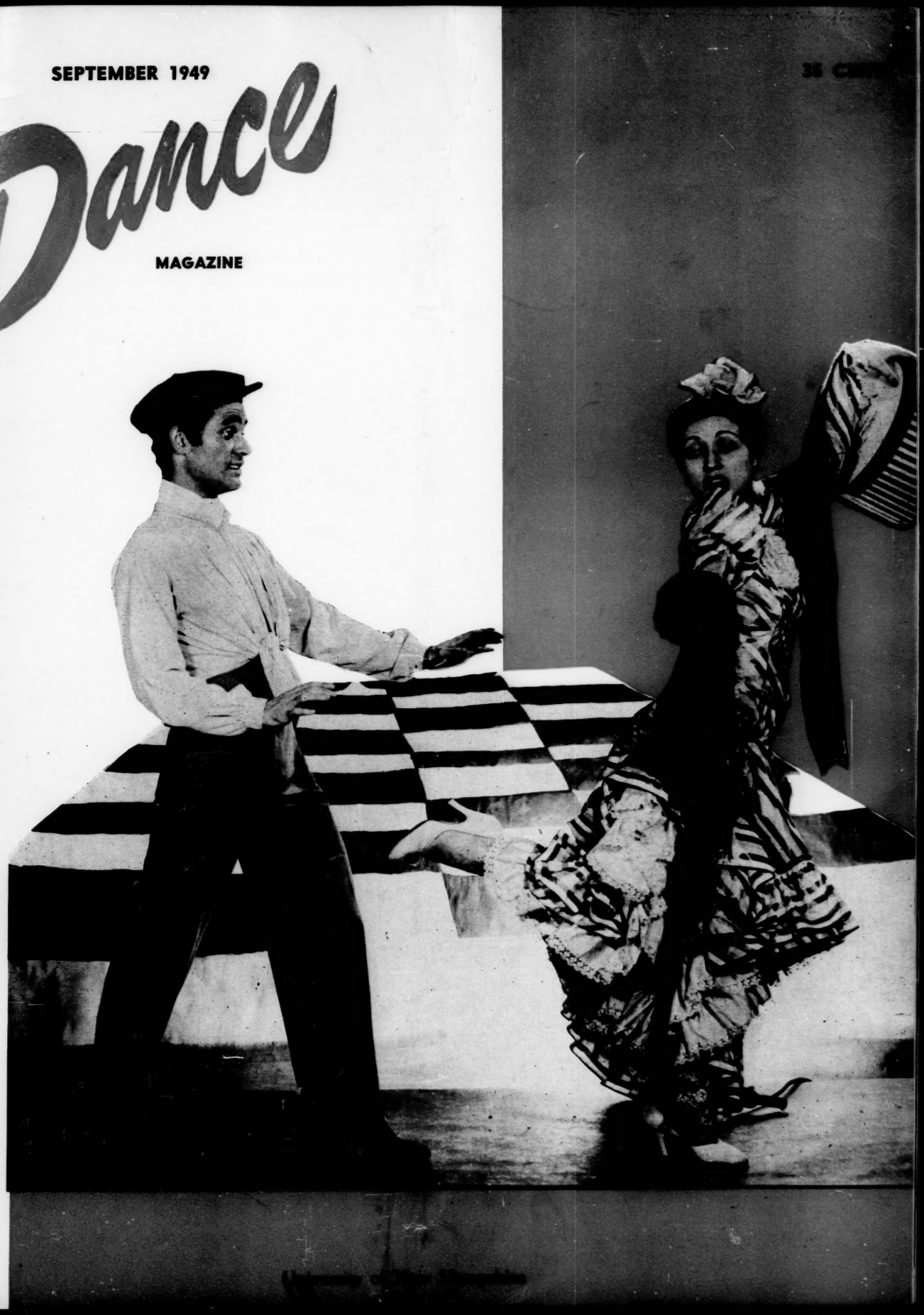
SEPTEMBER 1949

Dance

MAGAZINE



SCHOOL DAYS

ARE HERE AGAIN . . .

MARINA SVETLOVA
PREMIER DANSEUSE
OF THE METROPOLITAN
OPERA COMPANY

We are proud and grateful to the dance profession and to the dance teachers for their year in and year out endorsement of Selva footwear and accessories. The Selva trademark has become the "buy word" among dancers. They know that Selva gives them more comfort . . . more satisfaction . . . more dancing pleasure.

We are conscious of our duty to the ever-growing dance public. In response to the tremendous demand for Selva products, we have concentrated our entire effort to produce the largest stock of dance shoes and accessories in our history — just in time for your new classes.

The Selva staff is ready to serve you promptly, efficiently, and courteously.

School time is Selva time.

THEATRICAL
FOOTWEAR

Selva

1607 BROADWAY · NEW YORK 19

FOR A QUARTER CENTURY, SELVA & SONS HAVE DEDICATED THEMSELVES TO THE DEVELOPMENT OF FINER SHOES FOR THE DANCER

Back to Dance School with

The beginning of a bright new dance term calls for expertly constructed and scientifically designed dance shoes to make this season your most successful ever.

CAPEZIO branches and agencies are ready to serve you with specialized shoes for every form of dance . . . designed with the functional perfection necessary to meet the sensitive requirements of dancing feet.

Make the CAPEZIO agency a shopping center for all your dancing needs and whirl right into those new routines in your "ever-performable" CAPEZIOS.

Remember . . . by insisting on CAPEZIO products you are practicing *true economy* . . . for there is no substitute for quality, value and service.

THESE STORES ARE AUTHORIZED CAPEZIO AGENCIES

ABILENE, TEXAS
Minters
ALEXANDRIA, VA.
Eck Shoe Store
ALLENTOWN, PA.
Wetherhold & Metzger
ATLANTA, GA.
Thompson, Boland & Lee
Rich's
ATLANTIC CITY, N. J.
Fischer's, Inc.
AUGUSTA, GA.
Rosenthal's Star Brand Shoes
AUSTIN, TEXAS
E. M. Scarborough & Sons
BALTIMORE. MD.
S. Dalsheimer & Bros.
BIRMINGHAM, ALA.
Loveman, Joseph & Loeb
BLOOMFIELD, N. J.
Federal Shoe Store
BOSTON, MASS.
Capezio
BRADFORD, PA.
Ash Shoe Co.
BRIDGEPORT, CONN.
D. M. Read Co.
BROCKTON, MASS.
Baker Bros.
BRONX, N. Y.
Merry-Go-Round
BRONXVILLE, N. Y.
Pondfield Shoe Shop
BROOKLYN, N. Y.
Macy's—Flatbush
Jack & Jill
Kingsway Shoes Inc.
Marty's Bootery
Rubin's
BUFFALO, N. Y.
Winter's
CARACAS, VENEZ.
Au Bon Marche
CEDARHURST, L. I.
Foot Step Shoe Shop
CHARLESTON, S. C.
James J. Condon & Sons, Inc.
CHARLESTON, W. VA.
The Diamond
CHARLOTTE, N. C.
Belk's Shoe Store
CHATTANOOGA, TENN.
Miller Bros.
CHICAGO, ILL.
Capezio
CINCINNATI, OHIO
Rollman & Sons
John Shillito Co.
CLEVELAND, OHIO
Stone Shoe Co.
CLIFTON, N. J.
Dancers' Headquarters
COLORADO SPRINGS, COLO.
Vorhes Shoe Shop
COLUMBUS, GA.
Miller-Taylor Shoe Co.
COLUMBUS, OHIO
F. & R. Lazarus & Co.
CORPUS CHRISTI, TEXAS
Perkins Bros.
DALLAS TEXAS
Sanger Bros.
DAYTON, OHIO
Elder-Johnston
DENVER, COLO.
Denver Dry Goods Co.
DES MOINES, IOWA
Hill's Dept. Store
DETROIT, MICH.
J. L. Hudson
DULUTH, MINN.
Clark Shoe Co.
DURHAM, N. C.
Belk-Leggett Co.
EAST ORANGE, N. J.
Teen-Towners
ELIZABETH, N. J.
Kolber-Sladkus
ENGLEWOOD, N. J.
Paul's Bootery
FAR ROCKAWAY, N. Y.
Albert Hyman
FLUSHING, N. Y.
Royal Shoe Store
FORT WORTH, TEXAS
W. C. Stripling Co.
FRESNO, CALIF.
Rodder's
GARDEN CITY, L. I.
Stonecliff's
HACKENSACK, N. J.
Teen-Towners
HARTFORD, CONN.
W. G. Simmons
HAVANA, CUBA
El Encanto
HOLLYWOOD, CALIF.
Capezio
HOLYOKE, MASS.
T. S. Childs
HOUSTON, TEXAS
Krupp & Tuffly
HUNTINGTON, L. I.
Stillman's
HUNTSVILLE, ALA.
Uptains Footwear
IRVINGTON, N. J.
Hirsch's Fine Shoes
JACKSON, MISS.
Bomar's, Inc.
JACKSONVILLE, FLA.
Cohen Bros.
JAMAICA, N. Y.
Macy's
JERSEY CITY, N.J.
Wenton Shoes
JOHANNESBURG, S. Africa
Carnival Novelty Depot
KANSAS CITY, KANSAS
Robinson Shoe Co.
KANSAS CITY, MO.
Robinson Shoe Co.
KNOXVILLE, TENN.
Miller, Bros.
LAREDO, TEXAS
Sam H. Sullivan
LONG BEACH, N. Y.
Junior Walk
LOS ANGELES, CALIF.
Capezio
LOUISVILLE, KY.
Stewart Dry Goods Co.
LYNBROOK, N. Y.
I. Jacobson & Sons
MACON, GA.
Junior Bootery
MANHASSET, N. Y.
Manhasset Bootery
MANILA, P. I.
Hamilton-Brown Co.
MEMPHIS, TENN.
Derrick's
Walk-Over Shoe Store
MERIDIAN, MISS.
Marks-Rothenberg
MIAMI, FLA.
Hartley's
MIAMI BEACH, FLA.
Stuarts Juvenile Shoe Store
MILWAUKEE, WISC.
S. J. Brouwer
MINNEAPOLIS, MINN.
Dayton Co.
MOBILE, ALA.
Arnold's Family Shoe Store
MONTGOMERY, ALA.
Seawell Shoe Co.
MONTREAL, CANADA
Johnny Brown
MORRISTOWN, N. J.
Bamberger's
MOUNT VERNON, N. Y.
Dave Weisberger
NEWARK, N. J.
L. Bamberger & Co.
Weiner's Shoe Shop
NEW BEDFORD, MASS.
Star Store
NEW BRUNSWICK, N. J.
Neiderman's
NEW HAVEN, CONN.
Tots N' Teens Shoes
NEW LONDON, CONN.
Juvenile Shoppe
NEW ORLEANS, LA.
Schiro Shoe Store
NEW ROCHELLE, N. Y.
The Palace Shoe Store
NEW YORK, N. Y.
R. H. Macy
Capezio
NORFOLK, VA.
Hofheimer's
NORWOOD, OHIO
Erdman Shoe Co.
PARIS, TEXAS
Perkins Bros.
PASSAIC, N. J.
Teen-Towners
PENSACOLA, FLA.
Quality Shoe Co.
PHILADELPHIA, PA.
Baum's Inc.
Lit Bros
PHOENIX, ARIZ.
Kiamy's
PITTSBURGH, PA.
Gimbel Bros.
PLAINFIELD, N. J.
Lion Shoe Store
PORT ANGELES, WASH.
Miller-Woodrum's
PORTLAND, MAINE
Slades Specialty Shoe Store
PORTLAND, ORE.
Knight's Shoe Store
Nadeau's Jr. Boot Shop
PROVIDENCE, R. I.
The Boston Store
RALEIGH, N. C.
Sample Shoe Store
READING, PA.
Wetherhold & Metzger
RICHMOND, VA.
Thalheimer
RIDGEWOOD, N. J.
S. Marcus
ROCHESTER, N. Y.
B Forman Co.
ROCKVILLE CENTER, N. Y.
J. C. Lutz
ROYAL OAK, MICH.
Harrison & Hilligus
SACRAMENTO, CALIF.
Skeels Walk-Over Shop
SALINAS, CALIF.
Bloom's Salinas
SALISBURY, MD.
Vernon H. Powell
SALT LAKE CITY, UTAH
Auerbach Co.
SAN ANTONIO, TEXAS
Guarantee Shoe Co.
SAN DIEGO, CALIF.
Baldrick's
SAN FRANCISCO, CALIF.
Capezio
SAN JOSE, CALIF.
Bloom's
SAN JUAN, P. R.
The Sports Shop
SAVANNAH, GA.
Raskin's Shoe Store
SCRANTON, PA.
Lewis & Reilly
SEATTLE, WASH.
Nordstrom's
SILVER SPRINGS, MD.
Quality Shoe Store
SPOKANE, WASH.
Bailey Bros.
SPRINGFIELD, MASS.
Thomas S. Childs
ST. JOSEPH, MO.
Robinson Shoe Co.
ST. LOUIS, MO.
Famous-Barr Co.
ST. PAUL, MINN.
Schuneman's
ST. PETERSBURG, FLA.
I. E. Saltz Jr. Footwear
SUNNYSIDE, L. I.
The Shoe Fair
TOLEDO, OHIO
La Salle & Koch
TORONTO CANADA
Pollock's Shoes, Ltd.
TUCSON, ARIZ.
The White House
Albert Steinfeld
TULSA, OKLA.
Trippet Shoes
TYLER, TEXAS
Jelane's Juvenile Shop
WACO, TEXAS
Walk-Over Shoe Store
WASHINGTON, D. C.
B. Rich's Sons
WATERBURY, CONN.
Service Shoe Store
WELLSTON, MO.
Olschwanger Shoes
WEST PALM BEACH, FLA.
Anthony & Sons
WESTPORT, CONN.
Westport Bootery
WHITE PLAINS, N. Y.
Macy's
W. J. White
WICHITA FALLS, TEXAS
Perkins Timberlake Co.
WILMINGTON, DEL.
Levy's Kumfort Shoes
YONKERS, N. Y.
Cantor's Shoes
YORK, PA.
Newswanger's
YOUNGSTOWN, OHIO
Lustig's

Capezio
THE DANCER'S COBBLER SINCE 1887
EXECUTIVE OFFICES: 1612 BROADWAY, N.Y.
NEW YORK—1612 Broadway
BOSTON—59 Temple P...
CHICAGO—15 E. Washington St.
LOS ANGELES—411 West 7th at Hill
HOLLYWOOD—5619 Sunset Blvd.
SAN FRANCISCO—998 Market St.

EAFIM GEERSH
BALLET BARRE RECORDS
2 two-sided 12 inch unbreakable discs with printed supplement
Used all over the world
Price $14.00. Send remittance to:
EAFIM GEERSH BALLET SCHOOL
3200 Coney Island Av., Bklyn 24, N.Y.

DANCE STUDENTS
buy this Ballet Technique Book
Contains barre work: 34 ballet steps, with French terms — English definitions. Also how to execute each step, 34 illus.
PRICE $2.25 plus 20c Mailing Cost
GLADYS HIGHT SCHOOL OF DANCING
153 No. Wabash Ave. Chicago 1, Ill.

ORIGINAL ROUTINES
by mail
Novelty Tap, Ballet, or Character Dances
Over 100 graded dances, clearly described
Send for Dance list
MERCEDES FITZGERALD
established since 1920
Box 236, Dance, 503 W. 33 St., New York 1, N. Y.

KAMIN DANCE BOOKSHOP
PAS DE DEUX — The Art of Partnering — ANTON DOLIN
Illus. with photos and sketches _____ $3.50
1365—6th Avenue at 55th St., N.Y.C., CI 5-7955

Routines by THE DEL-WRIGHT'S
Textbooks on Ballet and Acrobatic, Graded and Professional Tap, Tiny Tot, Character, Musical Comedy, Ballroom.
Send for circular:
D. H. Delano
6345 Deep Dell Place
Hollywood 28, Calif.
W. Wright
Box 2584
Hollywood 28, Cal.

Is YOUR
Dance Teacher Qualified for Membership in the
Dance Educators of America ?
Those with the necessary qualifications, and willing to subscribe to a Code of Ethics aimed at keeping professional standards at a high level, are invited to apply for membership.
Next one-day material session for DEA members at the Hotel Astor, Sunday, October 9th. Candidates applying before this date eligible to attend.
Complete details on request to:
THOMAS E. PARSON, Sec.-Treas.
140-10 Franklin Ave., Flushing, N. Y.

the dancer's bookshelf

LA DANSE ARTISTIQUE AUX U.S.A.:
Tendances modernes
by B. de Rothschild
Editions Elzévir, Paris, 1949

La Danse Artistique Aux U.S.A. is a beautiful book. The pages are generously sized; the typography is modern; the dust jacket is a warm yellow embellished with a silhouette photograph of Martha Graham. The end papers are an interesting coarse screen rendition of Noguchi's HERODIADE set. And to please the eye even further, there are thirty-two pages of excellent photographs (most of them already well known in this country) of our outstanding modern dancers.

Pierre Tugal, Curator of the International Dance Archives in Paris has contributed a well informed introduction. And there are about a hundred pages of text—some of it quite perceptive and some of it sorely in need of the dispassionate hand of scholarship.

The first three chapters of the book consist of a sort of school girl summary of standard reference book material on topics like world history of ballet and a history of American dance from Isadora to Graham (all in about nine pages); a rather naive treatment of the relationship between music and dance; and an enthusiastic discussion of the American sense of humor and our folklore.

Then comes the "pièce de résistance"—thirty pages of Martha Graham—her life—her works—her thoughts. There is no doubt that Miss Rothschild centered her American stay around the magic world of Martha Graham, but her discussion of this great lady, sympathetic as it is, creates a serious distortion. For the chapter on Doris Humphrey and Charles Weidman occupies only thirteen pages, and all the other artists including Tamiris, Hanya Holm, and the entire young and not so young generations of modern dancers are relegated to six pages!

The remainder of the book consists of sketchy, partially digested source material which shows, among other things, an alarming ignorance of the true nature of ballet in this country, a tendency to confuse aesthetics and mechanics in dance, and a genuine sympathy for the economic plight of the American dancer.

Perhaps the principal characteristic of Miss Rothschild's book is that it bears the mark of the enthusiast, rather than the scholar and critic. Consequently, the research material never really comes to life, the comparative material lacks balance and detachment, and only the personal descriptions of ballets and the individuals involved in their creation emerge with true vitality.

The book is on the whole carefully edited, but a few small errors have crept in like the vacillation between "School of American Ballet" and "School of the American Ballet"; "Frontier Ballads" for FOLKSAY; "Sophie Delza" for Sophia Delza; "Yurico" for Yuriko; the inclusion of Charles Weidman's PANAMA (should be PANAMIC) SUITE as a typical work, when it actually never emerged beyond the dress rehearsal stage; and mentioning Valerie Bettis's THE DESPERATE HEART as consisting of a dialog between dancer and voice in the wings. Here the author is probably confusing it with the original version of Miss Bettis's DAISY LEE.

Doris Hering

★

THREE CENTURIES OF BALLET,
by Cornelius Conyn.
Pub. by Australasian Publishing Co., Ltd., Sydney, N.S.W.

This is another book to add to the ever-growing list of books on the history of ballet, although this book is much broader in its conception, and uses the term ballet to include other dance forms used in ballet. It is far superior to a great host of books on the subject in that it places the emergence of ballet in the court dances of Italy and Spain in the 15th centuries where it belongs.

Mr. Conyn's view is broad and objective. Perhaps the fact that he writes from New Zealand makes it possible for him to see the entire subject of dance in its proper perspective. At any rate this is a concise and very readable book, and it has the added interest including 84 photographs, most of them new to us, and many of dancers and ballets with which we are not familiar.

D. B. P.

★

JEWISH HOLIDAY DANCES
by Corinne Chochem
Behrman House, N.Y.C. $5.00

This is a book into which artistry, love, warmth

continued on page 39

DANCE Magazine, published monthly by DANCE Magazine, 503 W. 33 st., New York 1, N. Y. Rudolf Orthwine, owner and publisher. Reentered as second-class matter August 17, 1948, at the Post Office, New York, N. Y., under the act of March 3, 1879. Copyright, 1949, by the DANCE Magazine. All rights reserved. Contents of the magazine may not be reproduced in whole or in part without permission. Printed in U. S. A. Subscription prices: United States and possessions, 1 year $3.75, two years $6.50; Pan-American and Canada, 1 year $4.00, two years $7.00; other foreign, 1 year $4.75, two years $7.50. Single copies at 35 cents. Two weeks notice is required for a change of address or for a new subscription. List address exactly as it appeared on the wrapper of last magazine received.

Dance MAGAZINE

VOLUME XXIII NUMBER 9

SEPTEMBER, 1949

The LARGEST, most WIDELY READ Dance Publication in the WORLD

IN THIS ISSUE:

Just People and Places		6 - 8
Via the Grapevine		9
"The Dreams of Jacob"		11
Pacific Dance Theater		12
Dance with a High School Education	Dorothy Barret	14
Dance, *by any other name . . .*	Walter Terry	16
4 Centuries of American Dance	Arthur Todd	18
On the Campus — a pictorial		20
On Teaching Classical Variations	Ann Barzel	22
Bluebird Variation from *"Sleeping Beauty"*		22
Conventiontime — a pictorial		24 - 27
Flexing for Ballet	Eileen O'Connor	28

Editor and Publisher: Rudolf Orthwine

Executive Editor: Helen Dzhermolinska

Advertising Manager: LYDIA JOEL
Circulation Manager: BARBARA PLATT
Sales Manager: LOUIS ELSON
Art Director: CHARLOTTE HOWLAND

Education and Research Editor ..... Dorothi Bock Pierre
Dance Historian ..... George Chaffee
Ballroom Editors ..... Albert and Josephine Butler
Public Relations Editor ..... Jason L. Stuart

Associate Editors:
Ann Barzel, Doris Hering, Lydia Joel, Mary Jane Hungerford

Contributing Editors:
Jack Cole, Blanche Evan, Milton Feher, Baird Hastings, Gertrude Lippincott, Lillian Moore, Eileen O'Connor, W. G. Raffé, Walter Terry, Arthur Todd, A. E. Twysden.

Staff Photographers:
Earl Leaf, Fred Fehl, Walter E. Owen, Dhimitra Tassi, Gizelle Szabo

West Coast Photographer: Constantine

Staff Artists:
John Vassos, Sviatoslav Toumine, Val Arms, Josef Szeker

Staff Correspondents:
England: Mary Clarke, 6 Dulwich Common, London, S. E. 21
Paris: Golde G. Antignac, 52 Avenue Duquesne
Montreal: Francis A. Coleman, 2105 City Councillors St.
Mexico: Patricia Fent Ross, Calle Tijuana 22
Chicago: Ann Barzel, 3134 W. 16th St.
San Francisco: Beatrice de Baltazar, 824 Hyde
Los Angeles: Joan Wilcoxon
Road Correspondent: SENIA SOLOMONOFF

NOTICE TO ADVERTISERS:
Deadline for advertising is the 20th of the 2nd month preceding publication, e.g.: October 20th for the December issue, November 20th for the January issue, etc.

NEW YORK OFFICES: 503 WEST 33rd STREET LO 3-5907

ON THE COVER:

Soloists Floriana Alba and Julio Toledo of the CABALGATA company, renamed "A Night in Spain" the Spanish revue now playing in New York. The company has been in continuous tour for seven years having started initially under the patronage of the Spanish government.

SING
For a Broadway Success
You must SING as well as DANCE
Study VOICE with a Teacher of
SINGING-DANCING STARS
ATHALIE LOMBARDI
200 West 57 St. N. Y. C. CO 5-1344

Just Out!
BALLETIC-DANCE TERMS
by Margaret R. Oloff
76 page book of balletic and dance terms with simple English pronunciations and identifications. Invaluable to students and teachers!
$1.50 postpaid
Write for rates to teachers and dealers.
Margaret R. Oloff, Arcade Bldg. St. Louis 1, Mo.

You are Invited to Join
THE NEW YORK DANCE FILM SOCIETY
Private monthly screenings of outstanding ballet, ethnic, and modern dance films.
Membership $10 per year
For information phone GR 3-7630 or write D. D. Livingston, Secy., 220 Clinton St., N. Y. 2.

No. L10

Dance Lockets
Gold-Filled 1/20-12K
$3.00 Fed. Tax Incl.

Many Other Dance Awards featured in our CATALOG
Write For Your Copy

MINERO-NEWCOME & CO., Inc.
80 NASSAU ST. NEW YORK 7, N. Y.

GIFTS FOR BALLERINAS
degas scarves — kerchiefs — stationery
book ends — toe shoe flower vases — pins
ballet textbook by lola monnelli
authentic classic variations by ann barzel
many other items—send for illustrated catalog
SENIA SOLOMONOFF
34 W. Randolph St. Chicago 1, Ill.

EDNA LUCILE BAUM
BALLET BOOK SHOP
20 West Jackson Blvd.
Chicago 4, Illinois
Send for Catalogs

DANCE DESCRIPTIONS by
EDNA LUCILE BAUM
20 West Jackson Blvd.
Chicago 4, Illinois
Send for Catalogs

Order Your Routines From
BILLY TRUEHART
15 YRS. SPECIALIST in MAIL ORDER ROUTINES and COMPLETE RECITAL IDEAS
(Radio's Original Tap Dancer and Teacher of Dancing Star ANN MILLER)
All Types Dances—Free Catalog of 200 DISTINCTIVE ROUTINES
333 N. Madison Ave.
Hollywood 4, Calif.

Ballet Theatrites on vacation at Jacobs Pillow find sundry affairs to keep busy with: (left) Paul Godkin tosses donut to invisible friend in visible lake. (top right) Hope Sheridan (2nd from left) a visitor to the lodge meets contingent of dancers parked outside dining room in varying states of patience: left to right are Isabel Mirrow (with cat), Hope Sheridan, Norma Vance, Jocelyn Volmar and Igor Youskevitch. (bottom right) Nana Gollner and Paul Petroff doing some tall meditating among the tall pines in the Berkshires.

(Photo by Duncan Melvin)

Rosella Hightower, vacationing in England, is greeted by curly headed friend.

JUST PEOPL

Various stages of adagio on the shores of Lake Michigan. l. to r. Walter Camryn, Mary Clarke (London representative of the DANCE MAGAZINE, presently touring America), Bentley Stone, Ruth Page and Eric (The Beard) Victor.

Yvonne Chouteau, soloist with Ballet Russe de Monte Carlo, who recently married Claude Monteux (center) son of the celebrated conductor, Pierre Monteux, visits with husband in dressing room of Monteux, Sr. at the Lewisohn Stadium in New York City, during summer concert season.

Trudy Goth, on vacation in Italy, stops her station wagon in front of Church of S. Maria Novella in Florence.

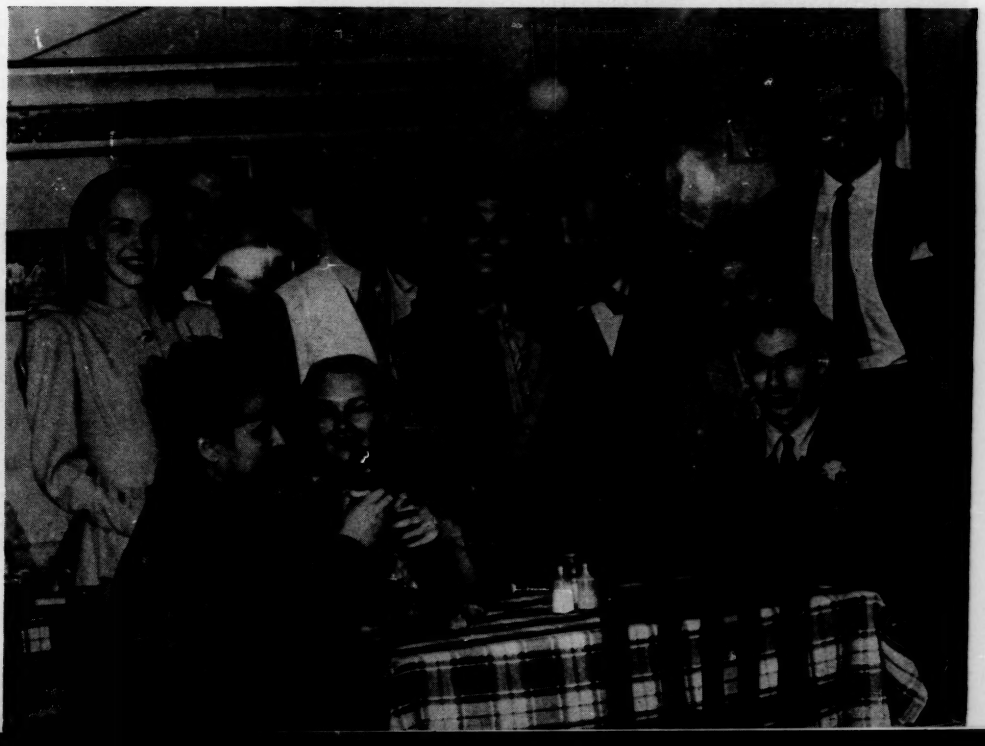
Photo by Maurice Nobleman

Raymonda Orselli with unknown Italian dancer at Nervi on the Italian Riviera, where she danced with an Italian Shakespearean company which played open air stadiums and parks between Genoa and Naples.

Old and new friends meet at the St. Denis studio in Hollywood at concert given there by La Meri. From l. to r. Peter di Falco, who appeared with La Meri, Karoun Toutikian, Ruth St. Denis, Mr. St. Denis (Miss Ruth's brother), La Meri and Dorothy Lee Tifal, president of California Club of the D.M.A.

and PLACES . . . .

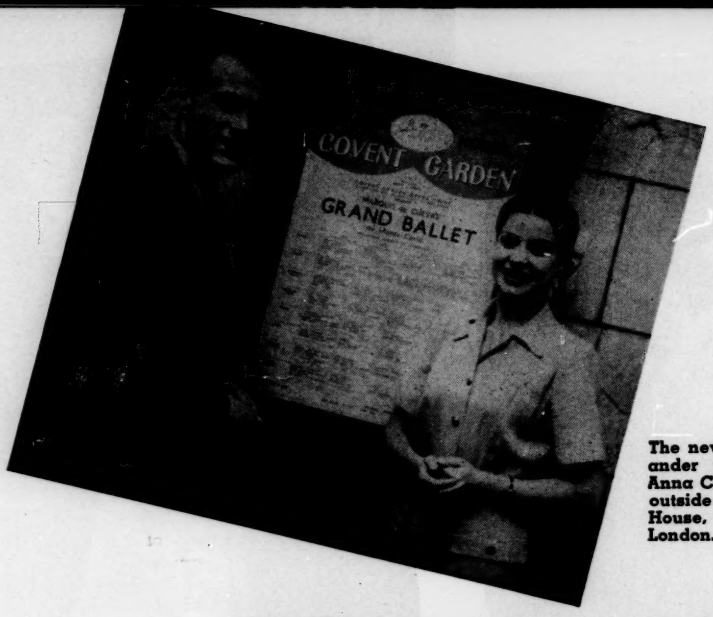
(Photographs by G. B. L. Wilson)



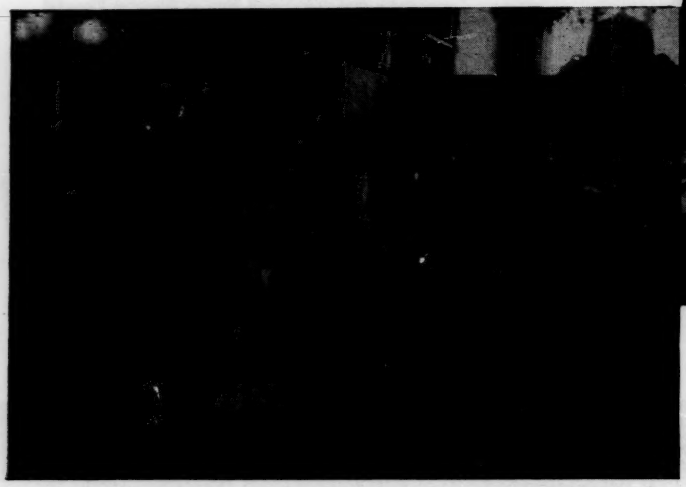
Every dancer in London, but EVERY one, heads straight for NICK's in Soho after performances. Objective: sustenance first and chatter next. This party making merry contains cast of characters as follows: seated at table, left, Mme. Toumanova and Nick's Cat, Taina Elg of Grand Ballet de Monte Carlo. Seated at right, Stephen Haskell. Standing, l. to r. Marjorie Tallchief and George Skibine, both of Grand Ballet de Monte Carlo, Nick Himself, Tamara Toumanova, Arnold Haskell and unidentified man (apologies).

more...

CHESELKA-RODZIANKO nuptials in London



The newlyweds — Alexander Rodzianko and Anna Cheselka, standing outside Royal Opera House, Covent Garden, London.



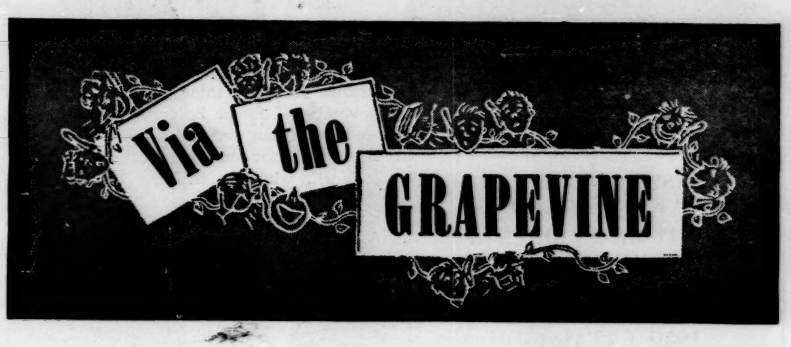
The wedding ceremony in Russian Church in London.

Alexis Tcherkassky (who gave the bride away), the bride, Anna Cheselka, and bridesmaid Constance Garfield arrive at church for wedding ceremony.

(Photo by G. B. L. Wilson)

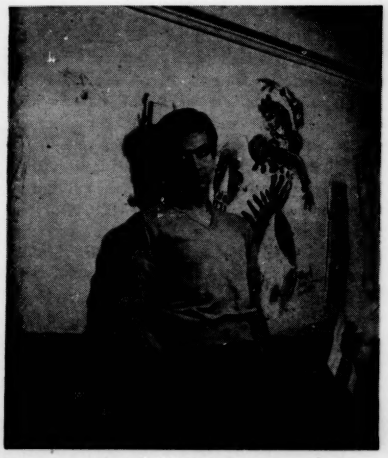
At the reception after the Cheselka-Rodzianko nuptials, a number of celebrities appear to celebrate: (l. to r.) M. Massini, Tamara Toumanova, Mme. Toumanova (mother) and movie actor, Burgess Meredith.

ANNA CHESELKA, American dancer now in the Grand Ballet de Monte Carlo (Marquis de Cuevas) married Russian ballet dancer Alexander Rodzianko of the same company, July 16th at the Russian Church in London. Miss Cheselka (correction: Mme. Rodzianko) will be remembered as a former member of Ballet Theatre, and before that was a member of the Mordkin company and a pupil of Mikhail Mordkin. She joined the G. B. de M. C. in 1948.



IT never rains, but it pours. After months of ballet drought, the month of October will bring a cloudburst. English and French ballet will be jostling each other along the length of Broadway, with the Sadler's Wells at the Metropolitan Opera House and Roland Petit's **Ballets de Paris** somewhere further uptown.

Sadler's Wells is scheduled to open **October 9th;** the **Ballets de Paris** on **October 10th.** Arthur Lesser is booking the French company here. We shall hold our breath and pray they don't have the kind of luck French companies have had here in 1947 when the principals and management of Ballets des Champs Elysees sat and cooled their heels six weeks waiting for a decision from the American manager and then returned to France fuming — and again in 1948 when the Paris Opera Ballet arrived at the City Center to find they had to plow their way through picket lines.



ROLAND PETIT at home in Paris. This celebrated French dancer and choreographer heads the "BALLETS DE PARIS" which sails for America September 27 to make an American debut on or around October 10th in New York City.

BALLETS DE PARIS will appear in a single bill, to be composed of the more popular of its repertoire, principally **CARMEN,** a smash hit in every European city where it has been danced. **Renee Jeanmaire's** appearances will be limited to this ballet in which she dances the title role. Other ballets likely to be seen are **OEUF a la COQUE, LES DEMOISELLES DE LA NUIT,** and two shorter works, **COMBAT** and **PAS D'ACTION.**

★

As reported elsewhere in this issue by our London office, boys and girls of the Sadler's Wells are to be outfitted for their American trip by top British cotourier houses. Advance reports of street and evening dresses to be worn by the top 4, **Margot Fonteyn, Beryl Grey, Moira Shearer** and **Pamela May,** sound so resplendent, we should think they'd hate to get out of them and into their tutus.

★

Fall Season

BALLET RUSSE de MONTE CARLO

September 16 - Oct. 2

Rehearsals for the Fall season of Ballet Russe de Monte Carlo began August 8th with much the same familiar faces and names. **Danilova,** returned from European appearances, stars. Principal dancers are **Ruthanna Boris, Mary Ellen Moylan, Gertrude Tyven, Nina Novak, Yvonne Chouteau** and **Frederic Franklin, Leon Danielian, Oleg Tupine, Roman Jasinsky, Robert Lindgren, Michel Katcharoff.**

The guest artist for the Met season is **Mia Slavenska,** who will also go on tour with the company for part of its itinerary.

Among the dancers who will be missed in the ranks are **Frank Hobi** and **Edwina Fontaine,** who have left for other jobs.

The company has six new dancers: **Tamara Chapman, Rita Karlin, Roberta Launspach, Donn Driver, Alan Howard** and **Duncan Noble.**

There is only one strictly new work, and that by **Tatiana Chamie,** called **BIRTHDAY,** to music by Rossini. Other novelties are revivals, principally **GRADUATION BALL,** costumes and decors for which were bought up from the Hurok management, **THE MUTE WIFE,** a new version by **Antonia Cobos, PACQUITA,** a series of extracts from the two act ballet of the same name, with music by Minkus, first produced in Paris in 1846 with Lucien Petipa and Carlotta Grisi in leading roles, and lastly, **Fokine's IGROUCHKI,** which has been in the repertory some years but not staged. Leading roles in this latter opus will be danced by **Danilova** and **Lindgren.**

Ruthanna Boris makes her debut as the newest of the Swan Queens in the September 21st performance of **SWAN LAKE.**

★

ALL at sea: three star members of Ballet Russe de Monte Carlo, eastward bound for Europe on vacation. Leon Danielian and Mary Ellen Moylan have returned for Fall season; Nathalie Krassovska has taken a sabbatical leave of the company; will remain in Europe for a year. Left: Mary Ellen gives gym hobby horse a tough time; Center: Nathalie at work in ship's gym, and Right: Leon in the solarium of the S. S. Nieuw Amsterdam.

FABRICS
BY
SAMUELSON
OLDEST NAME ON THE PACIFIC COAST
COSTUME FABRICS & TRIMMINGS
• • •
WE ARE PREPARING OUR 1950 CATALOGUE
• • •
WRITE FOR YOURS — NOW
LOU SAMUELSON CO.
819 Santee St. Los Angeles

janet—"Dances That Charm"
clearly described routines . . . spectacular show pieces . . . wee folk dances . . . recitatives . . . complete revues . . . lesson outlines
catalog for postage
janet studio springfield, Ill.

Teachers of Dance—
Welcome to a new Season!
When in New York, visit our new showrooms, just off Fifth Avenue.
Write for new Samples and Pattern Circular
ASSOCIATED FABRICS COMPANY
10 East 39th Street, N. Y. C.

ELSA GREENWOOD
NOVELTY SONGS AND DANCES
My latest number
"THE SEWING BASKET BALL"
Music and lyrics ——— only $1.00
90 CLINTON AVE., NEWARK, N. J.

KATE SHEA
Costume Fabrics
Feathers & Accessories
Specialists in Woven Top Cellophane
Send for New Price List
112 West 44th Street
New York City

BALLET THEATRE in 1949-50

It is good to report that Ballet Theatre will definitely go into rehearsal in mid-October for a Winter tour which opens November 24th in Baltimore. Itinerary is not yet set, but the company will probably be in Chicago the week after Christmas, and will wind up in New York April 1, 1950.

Personnel is substantially the same, although one of Ballet Theatre's greatest figures will be missing this year, for the first time in its 10 year history. **Antony Tudor** will be in Sweden between September 15th and March 1st next year, to create new ballets and re-stage a number of older works for the Opera in Stockholm. He will stage **Gala Performance** and **Romeo and Juliet;** will re-stage **Giselle** in orthodox 19th century romantic style.

Mr. Tudor's impulse to get away for the time being from the modern idiom will be given free vent in Stockholm. He has had an ambition for some time to stage a work in the 19th century manner.

"I am always expected here in America," he told DANCE MAGAZINE's reporter, **"to choreograph in the style of my previous ballets, never in strictly classical style. I want my next ballet to be in strictly classical tradition of the last century."**

Mr. Tudor will create one, possibly two new ballets for the Royal Opera, one to be readied for the first program of the season, and both to be based in content on classical old Finnish ballets of the last century or upon Finnish folk lore. Perhaps this will provide Tudor with the opportunity he has been waiting for twelve years to stage a ballet to the KALEVAALA.

Mr. Tudor has been teaching this summer at Jacob's Pillow and on the day of his departure, his pupils deluged him in song to the tune of "For HE'S a jolly good fellow" and thereupon presented him with a present of a cashmere sweater.

★

CITY CENTER to be HOST to MODERN DANCE FESTIVAL

There is a tentative plan to bring the modern dance groups which participated in the New London dance festival to the City Center in September, a plan which promises not to mature, because of the time element. If it falls through, the Center will go ahead, in any case, with its original plan to play host to these and other modern groups in a broader program to be presented sometime in December of this year, according to **Morton Baum,** managing director of the City Center of New York.

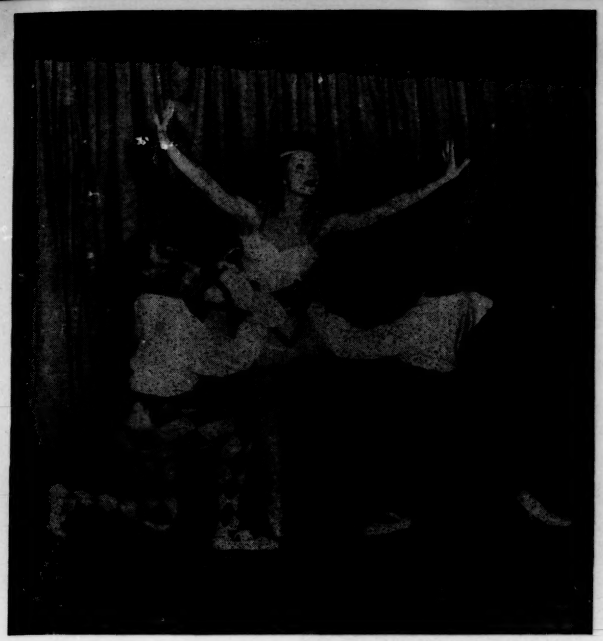
★

8 NEW WORKS SEEN at AMERICAN DANCE FESTIVAL

The second annual American Dance Festival held this year, as last, in the Palmer Auditorium of Connecticut College, New London, Conn. netted a memorable program composed of eight new works and numerous older works by contemporary choreographers and the cream of talent in the modern dance field. **Doris Humphrey's** new work for the Jose Limon Company is called **INVENTION. Jose Limon's** new work for his own company is called **THE MOOR'S PAVANNE. Sophie Maslow** has created a work called **THE VILLAGE I KNEW** *or* **FESTIVAL,** based on folk tales of eastern Europe by Sholom Aleichem. **Jane Dudley** created two new

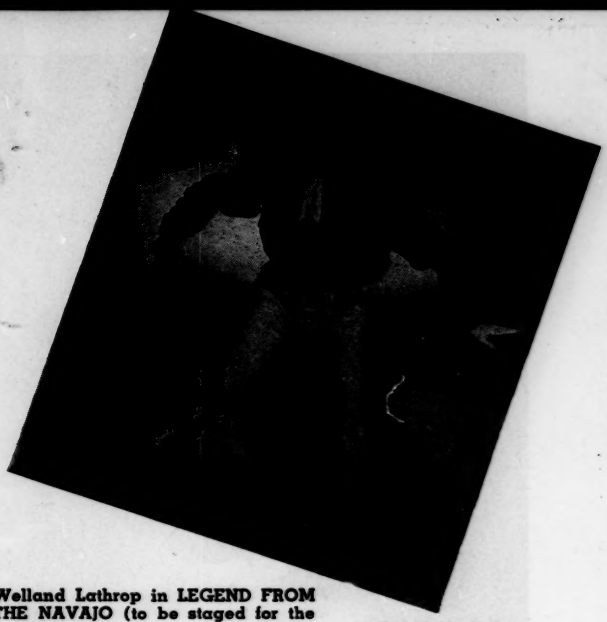
continued on page 41

Seen at August Concert at Jacob's Pillow was this ballet by and with RUTH PAGE, called "Reunion", about three old alumni who meet to relive college memories. The two partners are Walter Camryn and Bentley Stone.



Gurston Blass

TWO SIDES OF A COIN: Sergei Temoff, Jean Hunt, Alberto Feliciano.



Welland Lathrop in LEGEND FROM THE NAVAJO (to be staged for the company)

Harold Mack, Jr.

Bows

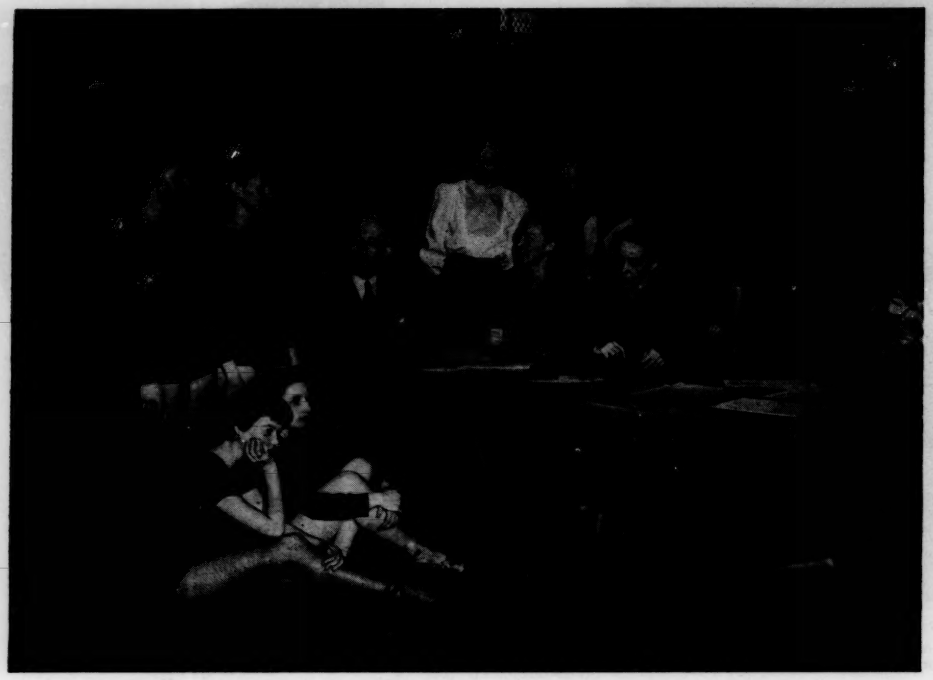
The accompanying photos are representative of some of the works shown in the important initial concert of PACIFIC DANCE THEATER.

Gurston Blass

Gurston Blass

FADO MORESCO: (sitting) Millie von Konsky, Nickolas Music, Mary Labour, Perry Rosa, Anna Marie Steinbiss; (standing) Joette Bowden, Velma Brown, Marie Scott, Carol Dierker.

UNCERTAIN VICTORY: (sitting) Richard Maitland, Natalia Rossowska; (dancing) Marguerite Perego and Richard Ford.



At the very first audition ever held at the H.S.P.A. these notables turned in verdicts: John Martin (seated at left), (seated at table, l. to r.) Martha Hill and Martha Graham. Standing, l. to r. Betty Jane, Ethel Winter, Mrs. Paul Draper (Heidi Vosseler) and Muriel Stuart. Auditioning dancers in foreground are (seated) Lee Becker and Barbara Seltzer (standing) Carol Barko and Roberta Accardy.

Dance with a HIGH SCHOOL *Education*

New York City's Own High School of Performing Arts Passes it's 1st Dance Birthday in September

Nora Kaye comes to pay respects to class at practice.

by **Dorothy Barret**

ONE of the most significant signs of the times is on West Forty-sixth Street. Reaching into the sky from a public school building it reads: School of Performing Arts.

Four steep flights up is an enormous gymnasium lined with practise bars and mirrors. There, between classes in algebra, physics and history, ambitious teen-age boys and girls energetically put into practise the art of ballet and modern dance. Only they don't call it art. They call it "shop."

Perhaps a rose by another name smells sweeter to the board of education. At any rate dance has made the grade as a trade in the public school system.

It all began eleven years ago at the Metropolitan Vocational High School.

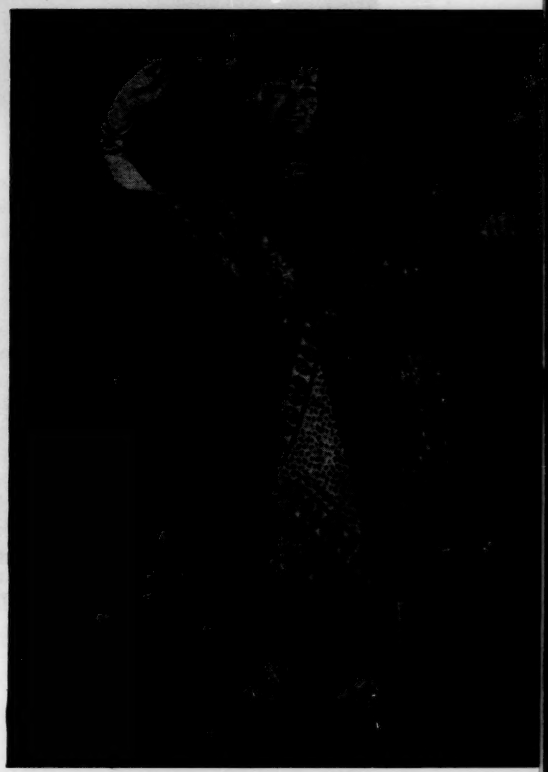
DENISHAWN, 1920

Ruth St. Denis and Ted Shawn

Well-named the mother and father of American dance by historians and critics of the dance, RUTH ST. DENIS and TED SHAWN, were among the first consciously ethnologic dancers in America. Their early Denishawn programs embraced a variety of ethnologic dances from every corner of the world. In this photo they are seen in a conception of a dance of India.

La Meri

An American of Texan birth, La Meri has dedicated her entire career to the study and performance of world-wide ethnologic dance. In this Arabian cafe dance, CHETHAT-AL-MAHARMA, she dances a type of ethnologic dance which may be considered one of the links between Orient and Occident. To the infiltration of this Moorish type of dance in Spain can be attributed the oriental flavour of so much Spanish dance.

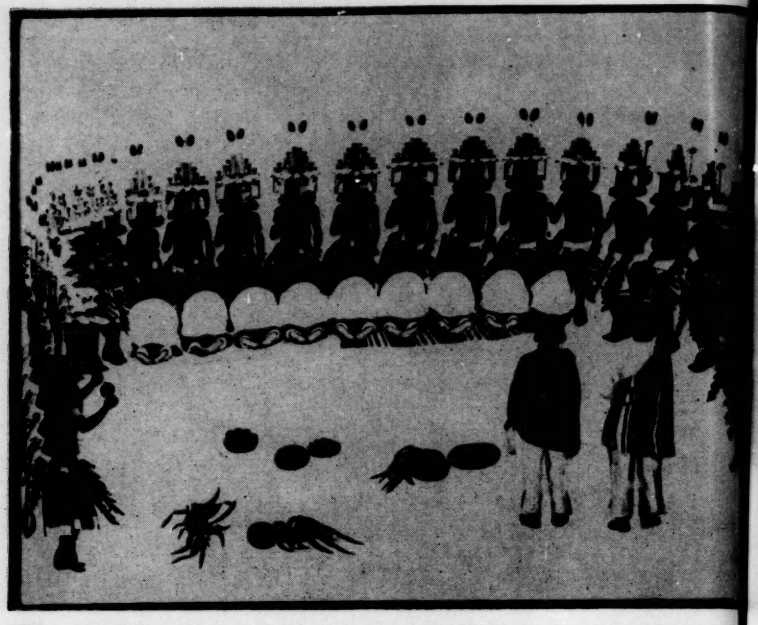


and customs may well attract the casual theater-goer where the word "ballet" or "recital" would not.

If we assemble these isolated facts—that even the smallest dance schools tentatively touch ethnologic dance, that Denishawn made a fortune from ethnologic dance material, that modern dance and ballet choreographers flavor many of their works with ethnologic materials and that contemporary ethnologic dancers are finding their audiences in colleges and in towns and not in the great dance centers—we discover that even a rather tentative and abashed acceptance of ethnologic dance attributes has been and is of value to our own dance growth. If dancers and dance followers accept this premise, it means that neither performers nor audiences can remain indifferent to ethnologic dance. It means that we must foster it in our theaters because we recognize that it is theatrical dancing as important to us as those popular and enduring ballets which are as foreign to us as the ways of behaviour which they mirror, that it is as important in the classroom as those other techniques selected to train the student for a performing career or an understanding of dance values and that it is inestimably important to our comprehension of and appreciation for the traditions, the manners, the morals, the heritages and the hopes of those peoples whom we would like to know well enough to call "friend".

4 CENTURIES of American Dance

by Arthur Todd



"When the Indian dances, he is no longer himself. He is the group idea of the grown, mature purpose." HOPI Harvest Dance, a gouache by Fred Kaboti. (Loaned by courtesy of Erick Hawkins.)

the theatrical and non-theatrical roots of our native dance heritage examined

Figure wearing a bull mask, example of the Indian's representation of animals that have certain symbolic powers and energy. (Loaned by Erick Hawkins.)

Chapter I

THE DANCE OF THE AMERICAN INDIAN

AMERICA has always been a dancing country and throughout its history its people have expressed their feelings in dance. All this began with the American Indians who were the first American dancers and America's first citizens. The very basic roots of our dance heritage is based upon this Indian culture and many of these contributions may be traced directly to some of today's modern dance forms. In quite another way Indian dance has another important bearing on contemporary dance and dancers. As Ted Shawn puts it so well, "My main argument for my own intense lifetime interest in all primitive dance is this: dancers feeding exclusively on art dance and theatrical dance—i.e. just studying in class and watching other dancers on the stage, is a sort of air-plant, parasitic method — and tends to produce an anaemic dance form. Contact directly with primitive (dance with no theatrical intent — done because the dancer is honestly fulfilling spiritual needs of his own) is like getting your roots down into good rich earth—and thus enriches and strengthens all your dancing, even though the *form* may seem to be utterly remote and unconnected with primitive forms".

It was just ten years ago this fall

AUTHOR'S NOTE:

The author is indebted to the following for their valuable contributions and cooperation in the preparation of this material: Nina Bull, Mr. E. K. Burrows and Lillian Doyle, the Huntington Free Library, Bronx, New York City; Erick Hawkins, Oliver Kostock, Stefan Lorant, Mabel Dodge Luhan and Ted Shawn. A brief bibliography appears at the end of this chapter.

that I saw my first real Indian dance ceremony and it made a lasting impact. As I recall it, it was dusk, just before the sun had fallen, when the leaders or chiefs of the group started to move in a slow and stately stomp that took them across the clearing diagonally in a slow, processional-like march. As yet there was little sound of music—just a solemn chant and the muffled, chattering sound of rattles. Their faces, at a distance, assumed the appearance of brightly painted primitive African masks and their nearly nude bodies were painted tar black over which were splotched vivid daubs of scarlet, yellow and cobalt blue.

Soon a second wave of dancers, their black and white faces looking for all the world like a cubistic painting, joined this first group and they were carrying long sticks with feathers at the tips. These, I was later told, were "prayer plumes" to give wings to the tribal prayer. These new members began circling in the center of the space, their feet and legs moving at a sharp, staccato gait. Then the women of the tribe silently formed a large circle around these revolving inner groups and began to chant in muffled tones. Soon all the tribe joined in this chanting, gradually growing louder and louder, and then the drums set up their throbbing and pounding. The very earth beneath them, it seemed, shook and re-echoed this incessant beat and small clouds of yellow dust were stirred up. Now the dance had reached a peak of frenzy and a weaving in and out formation began with the inner and outer circle of dancers. One group was taking short, static strides while the others took swooping, gliding running steps. Meanwhile, the four chiefs in the center, who had begun the processional march across the clearing, were now treading slowly up and down in space in the center of this whirling kaleidoscope of movement.

Today, I no longer remember whether this was a dance of celebration or supplication or, for that matter, if it was completely authentic. What is important is that it was an electrifying, galvanizing experience that was infinitely more thrilling than any ballet performance I have ever witnessed. Here, surely, were ever shifting designs in space, precise and infinitely controlled movement, vibrantly brilliant costumes, all of which were heightened by the majestically insinuating use of pounding drums and slithering rattles.

Perhaps the basic reason why this Indian dance has such an impact is the fact that it is done for a reason and it is not a performance. For instance, the Indian's crops and his very life depend upon rain. Therefore, when he takes part in a rain dance, he has a purpose. It is this inner need for communication with his gods that gives him his primal urge to move. This dancing is not performed for aesthetic reasons—the Indian dances because he must. Neither is this dance handed down from generation to generation as a technique—it is learned by participation. If we consider only the surface characteristics of

(*continued on page* 30)

"Indian dance," as Ted Shawn has said, "is danced with no theatrical intent—it is done because the dancer is honestly fulfilling spiritual needs of his own".

Illustration from Stefan Lorant's "The New World", published by Duell, Sloan & Pearce, reprinted by permission of the author.

THE DANCES AT THEIR GREAT FEASTS

"At a certain time of the year, the savages hold a great and solemn feast at which all their neighbors from adjoining towns assemble. They come dressed in very strange fashion, wearing marks on their backs signifying the places they come from.

They meet on a broad, open plain, enclosed by tall posts carved into faces resembling those of veiled nuns. Then, standing in a certain order, they dance and sing, making the strangest movements they can think of.

Three of the most beautiful virgins, their arms about each other, turn around and around in the center.

The festivities begin after sunset, when the air is cool and the heat of the sun is gone.

Some of the savages, when they are tired of dancing, leave the circle and retire, their places being taken by others."

(From caption for engraving in Stefan Lorant's "THE NEW WORLD".)

LARAMIE, WYO.

Group of students on the campus of the University of Wyoming. The director of the dance group here is Margaret Mains, who this year has created a major work called "The Legend of the Willow Plate" and created incidental dances for a production of the Creative Arts Workshop's "The Imaginary Invalid" (of Moliere). Recent guest dancer to appear on this campus was Jane McLean on July 6th program.

on the CAMPUS . . .

The summer of 1949 finds dance on the campus one of the livelier corners of dance activities in the national dance panorama. These are a variety of photos taken in random corners of the 48 states which indicate what goes on.

Joseph Gifford (pounding the drum) rehearses group on the campus at Colorado State College in dance called "Colorado Stomp". Cast of characters includes (from l. to r.) Edith Monterra, Lealey Hampton, Arlene Lincoln, Frances Dougherty (to the rear), Carma Twilde and Marian Hallock. Miss Dougherty has been instructor in dance for two years on this campus and under her direction the college now has two dance clubs: Orchesis and the Dance Club (sic).

GREELEY, COLO.

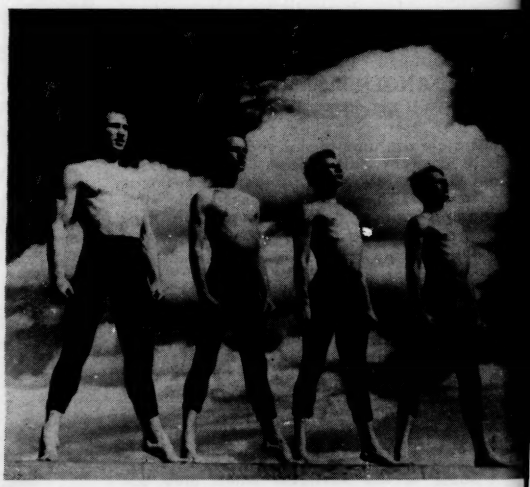
BOULDER, COLO.

Members of the Orchesis group at the University of Colorado who appeared in Charlotte York Irey's "Vast and Hostile Were the Plains" produced recently on the campus. Mrs. Irey is director of the dance division. Dancers in photo are Donald Evans, Marion Fowler, Elzy Faulk, Wayne Twyman, Robert Johnson, Marjorie Chanak, Doralee Allison, Beverly Batschelet and Suzanne Brady.

LOS ANGELES, CALIF.

Dance group at the University of Southern California rehearsing under the direction of Lois Ellfeldt.

DENVER, COLO



Four dancers from the University of Denver practice in the presence of Pike's Peak. They are (l. to r.) Melvin Fillin, Bob McKenzie, Herbert Tyler and Dick Graf. Director of the dance department is Martha Wilcox.

STEAMBOAT SPRINGS, COLO.

Modern dance class under the direction of Harriette Anne Grey at the Perry-Mansfield School and Camp in Steamboat Springs, Colo. This year the dance division is under the direction of Robin Gregory, who teaches composition, theory and technic, and also has done the choreography and directed the dances for the production of Garcia Lorca's "Blood Wedding", produced for the Perry-Mansfield Theatre this summer.

BAR HARBOR, ME.

(Photo by Martha Holmes, courtesy of Life Magazine)
Four pupils of the Bar Harbor, Me. school, directed by Angiola Sartorio, practice dance composition out in the Maine woods.

BATON ROUGE, LA.

Blanche Dufy, director of the dance department at the Louisiana State University, in performance of her composition "Embraceable You" with two supporting dancers, Wilson Manuel and Mark Bergeron.

ANN ARBOR, MICH.

Among recent dance works produced at the University of Michigan under the direction of Juana de Laban is this "Indian Suite" with dancers (kneeling), Bernice and Melva Weinberger and (standing) Juana de Laban, Murray Gitlin and Kapila Malik.

Classes in Western Dancing are going great guns in Colorado Springs, Colo. under the direction of Lloyd Shaw. In spite of the quota of 100 to the class, they have been running much higher. 26 states have been represented here and 4 Canadian provinces. Some of the finest Square Dance callers and dancers in the country have come out of these classes and they have greatly influenced square and round dance movements all over the country.

COLORADO SPRINGS, COLO.

On Teaching *Classical Variations*

by **Ann Barzel**

THE mechanics or physical part of ballet dancing is taught adequately in a fair number of dance schools—not because a fair number of teachers really know what it is all about, but because brighter people than ourselves figured it out and arranged logical exercises, bar work, adagio and allegro, so that with no knowledge of anatomy or pedagogy a teacher who has been through the mill can pass on some basic ballet technique to avid pupils.

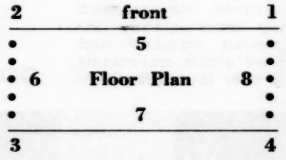
But pupils come to dancing school for more than physical movement. Hundreds of the girls who are in our schools have no intentions of being dancers. They are there for vague reasons having to do with art, culture and being more graceful. And one of the teacher's duties to the pupil and to the art of the dance is to connect the subject she is teaching with the wider world of dance and art in general. There are numerous

(*continued on page* 32)

Girl's Solo Variation from the BLUEBIRD *Pas de Deux*

Photo by Maurice Seymour

From the ballet "The Sleeping Beauty"
Music: Tschaikovsky
Choreography: Marius Petipa
Costume : Bright blue short tutu, feathered or jewelled head-dress



I-Entrance

A-Run in and stand in center of stage, L *pointe tendue devant* (L toe pointed in front)
Arms in second pos.
No music for this

B-*Temps lié* forward (that is, with a *demi-plié* change wt. of body onto L ft., R toe pointed back)
Arms come forward, crossed at wrists

C-*Temps lié* back resuming starting position
Bring arms back again to second pos.
one and a half measure of music

II-A-1-Step forward to L pointe bringing R leg up in *grande seconde.*
Arms in second pos.

2-Bring R leg to *passé* pos. staying on L pointe
Bring arms front, crossed at wrists

3-Drop on L heel, bring R ft. down in front and *bourée* on pointes to L
Hands push forward until arms are extended straight in front, slight flutter of hands

B-Repeat all of II-A to opposite side
two measure of music

C-1-Step on L pointe, *fouetté* R (that is, facing side 8, lift R leg in front then turn body to face side

Passage "L'Oiseau Bleu et Florisse" from score of P. I. Tschaikowsky's "The Sleeping Beauty" (p.d.) The variation here is danced by the girl (as the Princess Florisse).

A quartette of Bluebird costumes and ballerinas who have danced Princess Florisse. The two early photos are of Karsavina (top of page 22) in the costume designed by Bakst for the Firebird ballet and used in the bluebird variation by Karsavina. The one on the top of page 23 is that of Lydia Lopokova, who appeared in this costume in the 1921 revival of Sleeping Beauty by the Diaghileff company in London. The two recent photos are of Tatiana Riabouchinska (bottom of p. 23) and Karen Conrad (bottom of p. 22)

6; leg remains extended and is now in *arabesque* pos., then lower L heel, L leg in *plié*)

Arms start in fifth pos. *en avant* and open to first arabesque pos.

2-Facing side 6 do two *emboitiés* in place lifting L ft. then R.

Arms in second pos.

D-Repeat II-c to the opposite side

two measures of music

E-Repeat II-A & B

two measures of music

F-1-Facing corner 2, *piqué* on L pointe, R. leg up in *arabesque* (come down on L ft.)

Arms in second pos.

2-Still facing 2, step on R pointe, L leg up in *arabesque* (come down on R ft.)

Arms still in second, but mark beat with slight undulating movement of arms

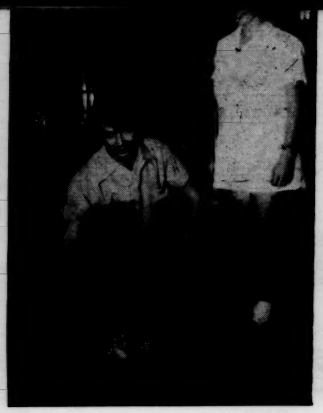
3-With L ft. front *bourée* toward corner 2 and on final note of phrase *passez* R ft. from fifth pos. back to fifth pos. front on pointes

Arms move through gateway pos. to fourth pos., R. arm up, L arm forward

two measures of music

(*continued on page* 33)

Louise Ege, of California, briefs a group of students.



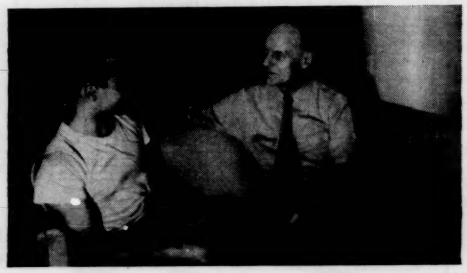
Boston teacher Jack Devanney shows a young assistant a baton trick or two.

Gallant Jack Wolfram of Beloit, Wis. has something nice (a present?) for Elisa Stigler.

Conve

THE summer of 194 was a great summe for meetings among teachers everywhere; con ventions and training schools have held sway i America and England teachers from corners grea and small have met and ex

Chicago National Association Dancing Masters



Russell Millette chews the rag with veteran member Thomas Birchler.

Virginia Pealer demonstrating stylized Chinese number.

Faculty member Eileen Poston, Indianapolis, goes over her notes with principal of training school, Elisa Stigler.

This year, daughter of Virginia Lee Kehl helped dad Leo Kehl, veteran teacher, to demonstrate ballroom steps.

Tap dancer Buster Cooper of Magnolia, Ark. shows Barbara Dougherty how.

Secretary of C. N. A. D. M. Mr. William Ashton (right) explaining things to new member Peter Godduth.

DATELINES and deadlines make it impossible for this page of photos of the **Chicago National Association of Dancing Masters'** activities to cover any part of its convention, so all photos seen here were taken at the training school. Convention news will appear in our next, the October issue. The Normal School, however, had a record attendance and was a lively affair, with social events, entertainments and the introduction of a new dance from California; taught by **Louise Ege,** called the "Shuffleboard Shuffle".

Results of the annual election of officers reached New York at time of going to press, and we are pleased to report, as follows, that the newly elected officers of the Chicago association are:

President — **Edna Christensen**
1st V. Pres.— **Gladys Benedict**
2nd V. Pres.— **Ermie Schultz**
3rd V. Pres.— **Howard Turner**
Secretary — **William J. Ashton**
Principal — **Elisa Stigler**
Director of Work — **Mildred Floerke**
Sergeant-at-arms — **James Lackey**

The Board of Directors are: **Marie Frank, Pearl Allen, Dorothy Donelson, Adele Artinian** and **Andy Lucid.**

iontime

changed ideas to the mutual benefit of all.

Among the teachers' conventions we are able to record are these four held in New York City, Chicago and Washington. Space and time permitting, records of others will appear subsequently.

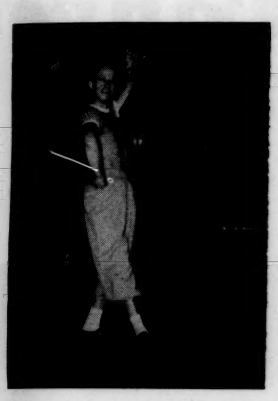
photo by Walter E. Owen

Mrs. Helen Wicks Reid receives present of the American Society from the hands of Mrs. Sophie Reed at banquet.

Newly elected officers of the American Society: E. K. Brown, Willette McKeever, Sophie Reed, Ruth Byrne, Mary Wucherer.

Josefina Garcia and Don Antonio entertain members of Society at banquet with Mexican dance, Los Sembradores.

photo by Walter E. Owen

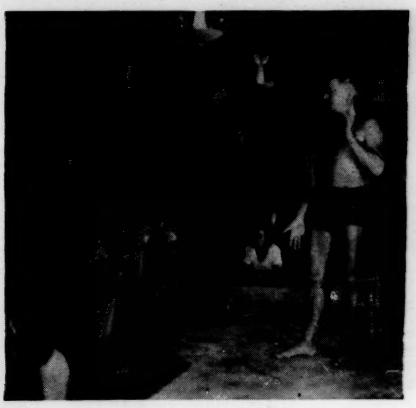


Walter Camryn teaches class in character dances.

George Chaffee demonstrates pas seul for members in class.

Aennchen and Renato dance Hindu be-bop saga for banquet floor show.

Joseph Pilates teaching class in body conditioning.



Mrs. Helen W. Reid and Willette McKeever greet members at the Hotel Astor August 7th.

photos by Norma Lindsay

American Society Teachers of Dancing

MEMBERS of the **American Society of Teachers of Dancing,** which held its annual training school and convention this summer at the Hotel Astor in New York City from August 7-12, enjoyed a week-full of social and class activities to the brim, beginning with a get-together tea at the Astor Roof on August 7.

Members enjoyed a tour of the N. B. C. radio and television studios especially arranged for the American Society.

A distinguished faculty taught a wide variety of dance techniques and subjects and the week's program was abetted by two lecturers, Dr. **Shailer U. Lawton,** and Mr. **Anatole Chujoy.**

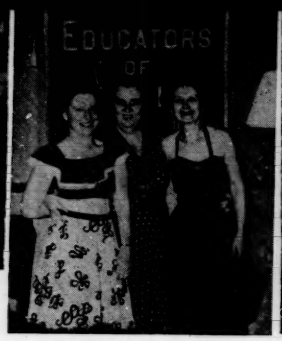
Newly elected officers for the year 1950 are:

President — **Sophie Reed,** of Ogden, Utah
1st V. P. — **Willete McKeever,** Lynn, Mass.
2nd V. P. — **Ruth Byrne,** Boston, Mass.
Secretary — **Mary Wucherer,** New York City
Treasurer — **E. K. Brown,** Philadelphia

These officers do not take over office until January, 1950. The outgoing presi-

(continued on page 39)

Don Begenau and Mrs. Michael Herman in action in square dance session.

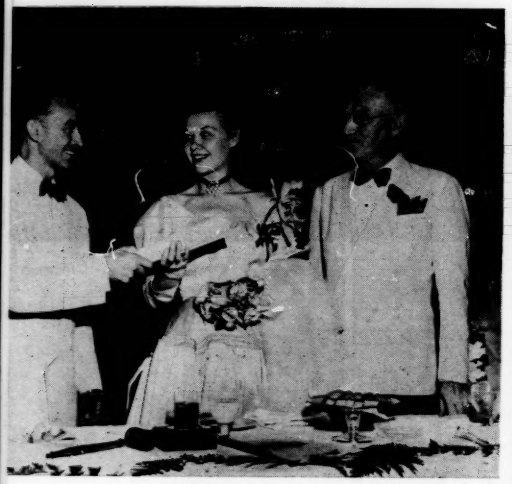


Frances Cole, Margaret Inslee and Hilda Butsova have a warm greeting for members.

Don Byrnes and Alice Swanson, professional ballroom team and members of the faculty (on the left) barely avoid head-on collision with Polly and Johnny Powers. Well, it WAS crowded.

Bunch of the boys warm up: David O'Brien of Toronto, Danny Halloran, Union City, N. J., Sal Leto, Poughkeepsie, N. Y., Willis Wylie, Linden, N. J., Andrew Pavlish, Gallipolis, Ohio (aloft), Dale Gould, Charley, Mass.

Conve



Film star VERA ELLEN receives scroll of the Dance Educators of America from hands of president Earl Atkinson and secretary Tom Par[illegible]as as the Best Dancer of 1949.

Bottoms UP! with the Jimmy Selvas and the Earl Atkinsons.

Anatole Vilzak (left) ballet master, teaches; Emilka Hulova (front, center) demonstrates.

Fascinated by what is going on out on the floor is this group around piano: (the pianist) Gertrude Carroll; others, l. to r. Joe Ryan, Lillafrances Viles, Irene Hogan, Estelle Aden, Lou Crescenta, Betty Mae Harris, Phyllis Kapp, Marianna Miller.

Dance Educators of America

Lou Crescenta demonstrates tap technic.

First graduates of the D.E.A. Training School receive their diplomas from principal Margaret Inslee: Freda Wood, Toronto, Elsie Ewald, Kitchener, Ont., Bessie Robertson, Toronto, Margaret B. Inslee, principal, Pat Brown, St. Catherine's, Ont., Rowena Hoerta, Batavia, N. Y., and Thelma Olaker, Hopewell, Va. Anna Mae Marvelli of Troy, N. Y., also a graduate, is not in photo.

TWELVE and thirteen years ago a skinny little kid named **Vera Ellen** used to appear as a student performer regularly at conventions and meetings of the Dance Educators in New York. The name's the same but the fame's quite different. Vera Ellen, today one of the top-ranking American dancers in films and stage, appeared as honoured guest of the Dance Educators of America at its annual banquet at the Waldorf Astoria Hotel, in New York City, on July 28th to receive the association's second annual scroll awarded to its choice of the **Best Dancer of the Year.**

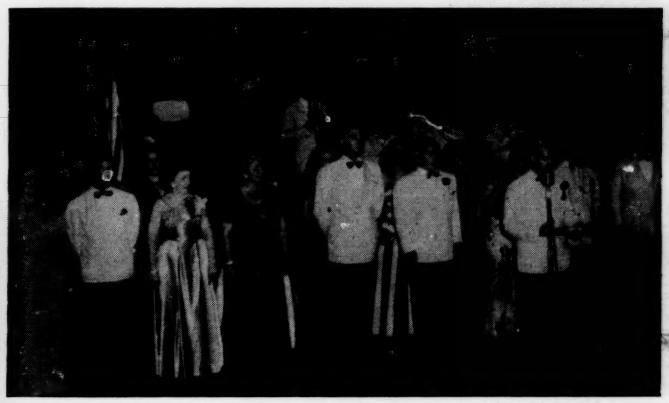
(*continued on page* 38)

7 presidents of D. M. A. clubs enjoy view from terrace of the Shoreham: (front row, l. to r.) DOLORES MAGWOOD of the Boston Club, EDITH ROYAL of the Florida Club, CLEMENT BROWNE of the Ohio Club . . . (second row) SYLVIA HAMER, Michigan Club, CORA TAPSON MARTIN, Western N. Y. State Council of D. M. A., MARIE LAURENT, Louisiana Club and HESTON BEAUDOIN, California Club no. 13.

Cheer Unlimited at faculty table at banquet: Gladys Bowen, Eddie Hanf, Mrs. Hanf, George Chaffee, Ruth Byrne, Rose Lorenz, Karl Schwarz.

Helen Dzhermolinska, executive editor of DANCE MAGAZINE, addresses convention members and guests at banquet.

tiontime



Installation ceremony of newly elected officers, with installing officer William T. Murphy (at mike) giving the oath of office to (l. to r.) Mrs. Larue C. Hope, Joshua Cockey, Christine McAnanny, Irene Jones, Phil Osterhouse, Leroy H. Thayer, Vida Godwin, A. J. Weber and Clement Browne.

Larue C. Hope, re-elected President of the D. M. A. greets members and guests of the convention at its banquet.

Popular teacher DOLORES MAGWOOD tries on new tunic at the Chatila display counter.

Just a group of members waiting for their cokes to arrive on the Shoreham terrace: (down front) Betty Hannah, Anniston, Ala., and l. to r. around table: Renee Hansen, Ft. Lauderdale, Fla., Floyd Zimmerman, Windsor, Ontario, Eddie Hanf, Toledo, Ohio, Alma Cole, Baltimore, Md. and Josie Corberra Vincent, New Orleans, La.

HELYN FLANAGAN (second from left) member of faculty, pauses for chat with members.

Photos by A. Chatila

Dance Masters of America

THE palace-like beauty of Washington, D. C.'c Shoreham Hotel, with its fountains, terraces, and forest background, was the setting for the 65th annual convention of the **Dance Masters of America.** The normal school and convention from July 25 to August 6 offered an infinitely varied professional and social program to teachers from every part of America and some from abroad. It is estimated there were over 400 attending.

Mrs. **Larue C. Hope** of Cleveland, Ohio was re-elected president of this body for her third consecutive term; **Leroy H. Thayer** of Washington, D. C., convention chairman, who has served as secretary-treasurer to the organization for eight years, was re-elected to that office.

Other officers elected are **Joshua Cockey,** 1st vice president; **Christine V. MacAnanny,** 2nd v. p.; **Irene M. Jones,** 3rd v. p.; **Phil Osterhouse,** 4th v. p. Mr. **A. J. Weber**

(*continued on page* 38)

FLEXING for BALLET

a series of articles by EILEEN O'CONNOR

Exercise 38

PART VII

Exercises to STRETCH THE WAIST continued

As I explained in last month's instalment, this will be a continuation of the exercises for the waist. If you have been practicing the swings and bending-stretches, you are ready for the back-kicks and back bends which we shall do now. There should be no difficulty for the average student in learning these quickly. But it does demand daily practice.

EXERCISE 38

BACK HIGH-KICKS

Face bar, feet together, NOT turned out; hold bar with both hands. Kick right leg straight back, being sure not to turn or raise hip when you raise the leg; most common fault of dancers and skaters is this tendency to throw the whole hip out of line when assuming an arabesque or "spiral" position. The shoulders and hips should be in line always during back kicks, battements, arabesques, etc. Keep both knees straight, pulled flat at the kneecap; keep back erect, rather arching back toward the leg than dipping forward away from it. Keep the leg directly back to you; do not let it kick outside the line of your shoulder or hip; the leg should raise right back of its socket. Do these kicks alternately, that is, first the right leg, then the left leg, etc.

REPEAT ALTERNATE KICKS 16 TIMES

EXERCISE 39

BACK SHOULDER KICKS

Same position as in #38 at barre. Next, we kick the right leg straight back, then bend it at the knee aiming the right foot to the left shoulder, straightening the knee before replacing the foot on the floor. Be sure to raise the whole thigh as high as possible when doing this exercise. Alternate the kicks right and left, each time looking over the shoulder where the foot aims.

REPEAT AT LEAST 16 TIMES.

EXERCISE 40

BACK HEAD KICKS

Same position as in #38 and #39. Kick right leg straight back, bend knee to aim toe to head, straighten knee before returning foot to floor. Simultaneously with the kick, throw the whole upper part of the body back to meet the foot. Unless you toss your head back the toe can never actually reach the summit of the kick, because to be properly done, the leg should go over the head and bend easily to complete the kick. Alternate right and left, etc.

REPEAT ALTERNATE KICKS 16 TIMES

EXERCISE 41

BACKBEND PREPARATION

For the student who has never tried to do a backbend in the center of the floor, and therefore may have some fear of learning how to do this "trick", the following method is usually successful. Stand about 2 feet away from a solid wall, back to the wall; feet about 20 inches apart, arms over your head, but not strained.

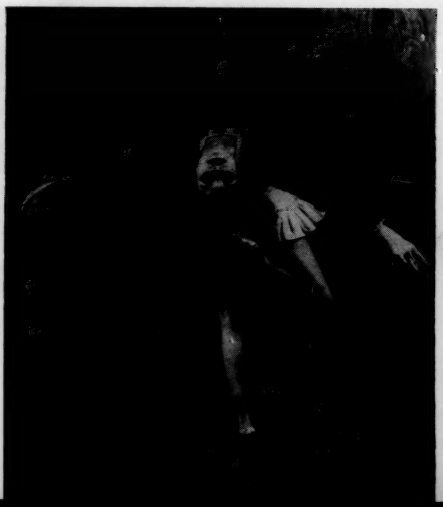
Be sure your feet are not going to slide; if you are wearing ballet slippers, wet them slightly on the soles; or practise in bare feet. Keep your toes pointed straight ahead; do not allow them to turn out from the ankle, which is the common tendency. Bend back, dropping head back first, so that you see where you are going.

The first few times you do this exercise, have someone strong stand in front of you, with arms near your waist, but not actually holding you until you need assistance. Now, bend back far enough to let your hands "walk" down the wall, climb down inch-by-inch as far as you can, without losing your balance.

Photographs by WALTER E. OWEN

Exercise 39

Exercise 40



Exercise 41

Climb up again. Keep practising this way faithfully every day, until you can almost reach the floor. When you do get your hands on the floor, keep your elbows straight; push forward from the hips and knees, and let your hands climb back up the wall (at this point, you will probably need the assistant to pull you up).

EXERCISE 42

BACKBENDS

After you have mastered the full backbend at the wall, and when you no longer have any fear of doing it, start practicing in the middle of the floor. If you still feel like you might "cave in" and fall on your spine, keep a pillow or a folded blanket under you for protection. However, if you remember always to lean forward from the hips, and to bend your knees with control, never letting them collapse suddenly, you should not fall on your back. If you do fall at all, it should be FORWARD, because there should always be that inclination to lean forward, not backward.

Take your position in the middle of the floor firmly, place your feet exactly the same distance apart every time you do the backbends. Have an assistant, a teacher, or your mother or father, or even another student, anyone who is at least your own size, stand by to aid you. Bend back with your arms over your head, as far as you can, keeping your knees straight; then, bend your knees with control until you reach the floor. Place your hands firmly, do not let your elbows collapse. Then immediately, have the assistant pull your waist forward, and straighten up, being sure your arms come up over your head (and not out at each side). If you do this repeatedly every day, you will lose your fear of backbends.

FEAR is the one quantity which retards students in their learning of many things, and it is the one hazard that cannot be corrected by a "correspondence course" such as this one. The teacher in the classroom must inspire confidence in the pupils, and once they conquer their fear of trying new exercises, progress resumes a normal pace. If you look around you and can see other students doing the things you aspire to do, you will try them more quickiy. I mention this because too often I find pupils hesitating to try a new step without explanation—they do not admit to themselves they are afraid of it. So they never accomplish it. Admit your faults, then you can correct them quickly. Admit your fears, then you can conquer them in the open.

The next instalment in this series, entitled "BREATHING AND EXERCISES FOR THE DIAPHRAGM" will appear in the NOVEMBER 1949 issue.

The control of your breathing and proper use of the diaphragm muscles will make all your dancing easier, lighter and more supple. It will aid your endurance; your elevation will seem easier. Your backbends are controlled by the diaphragm, as are kicks and balance. Do not miss the next, important instalment in this series.

"BEST DANCE AND SONG SHOW IN TOWN" — ROBERT GARLAND JOURNAL AMERICAN
S. HUROK presents
CABALGATA
(FESTIVAL)
A DANIEL CORDOBA PRODUCTION
Spanish Dancers and Singers
COMPANY OF 100 WITH ORCHESTRA
$3 TOP plus tax ALL PERFS.
2 SHOWS EVERY SUNDAY, 3:00 & 8:30
Seats Now for Next 4 Weeks—Eves. incl. Sun. 8:30. Mats. Sat. 2:30 & Sun. 3:00. All perfs. $1.20, 1.80, 2.40, 3.00, 3.60 (tax incl.). Mail orders filled. Enclose stamped, self-addressed envelope.
Air-Cond. BROADWAY THEA., B'way & 53 St.

Ben and Sally
EVERYTHING FOR DANCING FEET
DANCE FOOTWEAR
ACCESSORIES
Agencies in Principal Cities • Write for Free Catalog Address Dept. D. S.
637 West 43rd Street, New York 18, N. Y.

Barney

DANCE FOOTWEAR

"PROMPT"
MAIL ORDER SERVICE

TOE SLIPPERS

BALLETS

TAP SHOES

SANDALS

OXFORDS

"Sensibly Priced"

LEOTARDS
—TIGHTS
—TUNIC SETS
—MIDRIFF SETS
—SWING DRESS

DANCE BELTS
—GARTER BELTS
—MESH TIGHTS
—OPERA HOSE (SILK, MESH, NYLON)

TOE SHOE COVERS
—BUNNY FUR PADS
—LAMBS WOOL PADS
—RIBBON

BARNEY RUBBER TOE SHIELDS

TAMBOURINES
—FINGER CYMBALS
—CASTANETS
—BATONS

★ ★ ★ ★

BARNEY SUGGESTS

The Popular Ballet Frock
by Mary Popper
Black, White, Blue Silk Crepe
$6.25

★ ★ ★ ★

BARNEY Features The Twin Tone
Tap Toe & Heel, per set $2.98

Write for new 1949 Brochure

Barney

"The Finest Name in Dance Footwear for over a Quarter Century"

634 EIGHTH AVENUE (at 41st St.)
NEW YORK CITY 18, NEW YORK

dance with a high school education

(*continued from page* 15)

sanctum. At the second audition twenty-five more were added, and at the last audition in April fifty-five students were accepted out of two hundred.

Perhaps the sifting out of applicants for teaching positions was an even stiffer job. No sooner had John Martin's Sunday column broadcast news of the project in the spring of '48, than letters of application began pouring in from dancers and teachers everywhere. Even trapeze artists suddenly became fired with ambition to become members of the public school system.

To head the department the board of directors selected Elizabeth Goode Rockwell, who came directly from her position of instructor in charge of dance at Smith College. To work with her they selected two ballet instructors, Emily Hadley Adams, and Ann Hutchinson; and three modern dance instructors, Eve Gentry, Nancy Lang, and Doris Ebener Rudko. Beginning with the Fall term, 1949, this faculty will be augumented by Nina Fonaroff, Natanya Neumann, Lucas Hoving, Ruth Hart, and two others to be selected, one each in ballet and tap.

The board knew good teachers when they saw them. These all know how to analyze material so that it becomes as simple as A.B.C. and at the same time to organize it so that it is as comprehensive as a Ph.D.

To dancers who struggled through their academic and dance educations as if they had one foot in an ice skate and the other in a roller skate, the High School of Performing Arts seems like an ideal way to get somewhere fast.

In the course of a school day every student devotes as much time to "shop" as they do to their full college preparatory course. This means long hours for those who come from the distant boroughs of New York, for school begins at 8.20 in the morning and lasts till 3 o'clock in the afternoon, with only forty minutes out for lunch.

"Shop" hours are crammed with classes in technique, theory and composition, dance notation, dance history, and such related subjects as pantomime, voice, diction, and choral work. Every student gets a long lesson every day in either ballet or modern dance technique, with tap offered as an elective.

There is a wonderful rapport between teachers and students. The classes are informal, yet purposeful. There is tireless effort on both sides to make good the objective to which the school is dedicated—the turning out of well-trained performers, able to compete successfully in the professional world, as indeed some of them already are.

Performers are as performers do, and these students go out of their way to get extra-curricular experience by appearing as often as they can with the professional companies. Some get walk-on parts with Ballet Theatre or the San Carlo Opera, some appear with the Choreographer's Workshop and Theatre Dance, Inc. And some advanced students have assisted concert soloists.

The school enables them to become thoroughly conversant with current dance events by getting special ticket rates for outstanding events by arranging for professional groups to appear at the school, by inviting celebrities to talk to the student body at assemblies, and by special shop talk sessions in which the Herald Tribune and New York Times dance columns provide the chief course of study.

When they graduate, these students will not be entering a different world, but one they have been on familiar terms with for four years. Stepping off the school's threshold they will find Broadway just around the corner. A hop skip and a jump and they will be there. Will their names be Frances Sorensen, Felicia Wolk, Violetta Diaz, and Rena Gluck, or perhaps Charles Young, Nathan Alonzo, and Johnny Buen? No matter who they are, there are bound to be names to reckon with among the future alumni of the High School of Performing Arts.

4 centuries of American Dance

(*continued from page* 19)

these Indian dances we completely overlook their main point which is that they are motivated by movements that materialize from inner compulsions. The Indian takes these inner needs and translates them into tangible, physical dance terms. This is the basis for the comparisons that are so often made between Indian and what we call modern dance for both are, at their roots, concerned with the inner man.

Besides the rain dance, there are many other rituals that prove this point. One of them is The Green Corn Dance, a form of thanksgiving ritual to the Guardians of the Clouds and the Sky. Other rituals are danced in imitation of natural elements. The Eagle Dance, in propitiation of the Eagle God, is one of them. This is one of the most magnificent Indian dances and it is marked by the majestic, wing-like motions of arms that are symbolic of the eagle's wings. To the Indian, the eagle represents physical strength and power that can soar high to destroy its prey. When occupied in such a dance, the Indian is absolved of human relationships and, through this association with the eagle, takes a kind of tremendous religious ecstacism.

Non-religious dances, to a lesser degree, also play a part in the Indian's everyday existence. Centuries ago these dances first took place when the Indian re-enacted, by movement and pantomime, legends or stories that he wanted to tell or imitated animals he had seen. In rituals like the Hopi Butterfly Dance, The Buffalo Dance, The Deer Dance of Taos, The Bear Dance of Jemez and The Hopi Snake and Coyote Dance, the Indian uses actual animal-like movements. Dance is also used as a preparation or stimulation as in The Tewas' Bow and Arrow Dance or The Tukala or Kiowa War Dance when the Indian used to display his fighting techniques and exploits to other tribes or whipped himself up into a frenzy before he went into battle.

The styles and steps that are part of Indian

dance are as varied as their subject matter. However, they have never been a special art for the favored few to practice. Rather, they are a form of expression that is in common usage with the tribe as a whole. One bodily characteristic common to many Indian dances is the straight, upright posture of the back. With this, the chest is extended, the shoulders are pressed back and the arms are aimed downwards. The head is employed in various positions — sometimes well back, at others lifted high and proud or possibly bowed slightly forward. The eyes, particularly, are interesting to watch and many times the eyelids are drooped, giving the outward appearance, at least, of a greater inward reservoir of power and majesty.

At other times crouching and semi-crouching attitudes are used, especially in those dances dealing with animal imitations. Sometimes, too, he folds his arms across his chest with either hand resting upon the upper part of the opposite arm. This gives an upward accent to his movement and also adds the feeling of dignity and greater height. The Indian also uses his shoulders freely, "swaggering, shaking, rolling or dipping" them according to the needs of the dance.

The basic foot movements of the Indian are natural and strong. Most often he dances in his bare feet, sometimes with bells or rattles fastened about his ankles. He often performs whole sections of a dance on the ball of his foot, never once touching his heel to the ground. At other times he dances in a completely flat-footed position, pounding his heels into the ground for an added accent or beat. Some of his dances are confined to a relatively small ground space and here he may employ a rocking step that transfers his weight from his heel to the front of his foot and back again. The gliding quality apparent in some of his movements is doubtless inherited from the way his forbears stole stealthily through the forests after game. His backward running steps, likewise, are his ancestral memory of beating a quick retreat from sudden danger. Choreographically speaking, however, these rear running, skipping and hopping movements add a greater latitude to his dance patterns in space.

In off-the-ground movements the Indian's foot is generally the same as when he was standing on it — that is, flat and natural. This is true, too, in his kicking steps and the foot is rarely pointed or arched. The maintenance of these natural foot positions adds immeasurably to the archaic, angular effect that is so compelling in his dance.

Musically speaking, Indian dance is noteworthy because it shows an interesting function of music in relation to the dancer. Mabel Dodge Luhan once told me that "their music is not in our scale and Stokowski once tried to write some down and could not."

Another characteristic of the Indian's dance is that it is close to nature. Because of its close identification to the sun, the soil and the rain, it is perfectly reasonable for it to occur out of doors. As a result, Indian dance is one of the few dance forms in our native idiom that is performed out in the open air with nature as its setting.

The group or tribal aspect is still another vital part of Indian dance. Rarely, if ever, do you see an Indian dance alone in a ritual or ceremony. Most always he takes his part with the other members of the tribe which gives the dance a truly communal feeling. Erick Hawkins, who has spent much time in the Southwest, observes that "when the Indian dances, he is no longer himself. He is the group idea of the grown, mature purpose."

Indian dance has still another important bearing upon our dance of today and that is that it gives us a perfect example of male dancing at the peak of its perfection. Because this dance so often expresses virile qualities —fighting, hunting or fishing, for instance— it requires tremendous muscular power and coordination. Quite naturally the parts in these tribal rituals fall to the strongest of he men. Unlike the white man in America the male Indian regards it as a signal honor if he is chosen to dance.

The anthropologists tell us that there has been an Indian civilization in North America for close to ten thousand years. Nevertheless, it has only been quite recently that we have begun to realize the contributions that the Indian has made and can still make to American dance. Most importantly, he has shown us that dance can have a meaning and play a vital part in every day life. Moreover, his dance as pure art has a masterful bodily technique and an exciting surface quality. It has a healthy, natural aspect because it is performed in the open. Musically it suggests new approaches to dance accompaniment. Its community aspects provide a truly democratic example of dance that is performed by the group rather than the individual. Finally, the Indian serves as the prime example of the stature and dignity that male dancing may attain. Shawn was the first American dancer to realize the implications and possibilities that are inherent in the dance art of the American Indian. Since then, directly and indirectly, Indian dance has played a vital part in shaping and vitalizing other American dance forms. Today Indian dance offers limitless inspiration to the contemporary dancer no matter what his performing style or idiom may be.

Chapter 2—"Folk Dance in America," will appear in the November issue.

BIBLIOGRAPHY

American Indian Dance Steps, by Bessie and May G. Evans. A. S. Barnes, 1931.

American Indian Dancing, by Reginald and Gladys Laubin, in The Dance Encyclopedia, A. S. Barnes, 1949

Bureau of American Ethnology—Vol. 14—Part Two—Annual Report—1892-93

Dance Stories of The American Indian, by Bernard D. Mason. A. S. Barnes, 1944

Dancing Gods, by Erna Ferguson Alfred A. Knopf, 1931

Handbook of the American Indians, edited by Frederick Webb Hodge, Washington Government Printing Office, 1912

Indian Games and Dances, by Alice C. Fletcher. C. C. Birchard and Co., 1915

Prophet Dance of the Northwest and Its Divinities, by Leslie Spier. George Bartha Publishing Co., 1935

Rythmn of the Redman, by Julia M. Bullree. A. S. Barnes Co., 1930

May O'DONNELL **Gertrude SHURR**

announce the opening of their
New and Permanent

MODERN DANCE STUDIOS

154 West 56 Street
New York City 19, N. Y.
Phone: JUdson 6-2845
CLASSES IN PROGRESS
Write or Phone for Information

TATIANA CHAMIE

From Ballet Russe de Monte Carlo, formerly Ballet Master of Monte Carlo Opera
School of Ballet
LESSONS DAILY
SPECIAL TRAINING for dancers in the repertoire of Russian Ballets
200 W. 57th St., N. Y. C. Circle 7-1662

WALTER NOWICKI

European Ballet Master former CECCHETTI pupil
BALLET — CHARACTER — ADAGIO
Classes for Beginners and Professionals
Private Lessons by Appointment
145 W. 45 St., N. Y. 3rd fl. JU 6-9406

School of Russian Ballet

Faculty:
EUGENIE EDWARDOVA
OLGA TARASSOVA
ALFREDO CORVINO
YUREK LAZOWSKI

•

Professional, Advanced
Children, Adult Beginners

•

Ballet, Toe, Character,
Variations and Adagio

•

OLGA TARASSOVA
School of Russian Ballet
141 W. 54th St., New York 19
Tel. CI 5-7672

GEORGE CHAFFEE
-Ballet-
Class & Private Instruction
Adelaide Vernon, ass't.
Circular on Request
139 W. 56th St., N. Y. C. CO 5-9379

JEAN ERDMAN STUDIO
announces a
NEW SCHOOL OF DANCE
DANCE TECHNIQUE
Advanced and Professional ——Jean Erdman
Beginners and Intermediate ——Jean Erdman, Tao Strong, Donald McKayle, and other members of Erdman Company.
DANCE COMPOSITION
Pre-classic and Modern Forms——Louis Horst
CLASSES COMMENCE OCT. 3rd
REGISTRATION SEPT. 26th to OCT. 1st
Inquire: Secretary, Jean Erdman Studio
77 Fifth Avenue, N. Y. GR 5-9006

SWOBODA
SCHOOL OF BALLET
Faculty: Maria Yurieva Swoboda
Anatole Vilzak Martha Kreuger
50 W. 57th STREET, N. Y. CI 5-8198

MARMEIN
BALLET • PLASTO-RHYTHMICS • PANTOMIME • REPERTOIRE
Early Registration Advisable
September to June Courses
236 W. 74th St., N. Y. C. 23 TR 3-6490

METROPOLITAN OPERA BALLET SCHOOL
Classes in Technique for Children and Adults
Director: MARGARET CURTIS
Special Professional Classes
ALEXANDER GAVRILOV, Ballet Master
Character Classes: BORIS ROMANOFF, Choreographer
Information: Kathleen Harding
Metropolitan Opera House

MABEL HORSEY'S Studios
Tap • Toe • Ballet • Acrobatic
Drama • Music • Sight Reading
Piano, Popular & Classics
CI 5-9467 1697 Broadway Suite 607 N. Y. C.
Leonard Dickerson, Gen. Mgr., CI 5-7358-9
Approved G.I. Bill of Rights (Male and Female)

HUAPALA
HAWAIIAN DANCES
Ancient and Modern
108 East 38th Street N. Y. C. LE 2-6044

on teaching Classical Variations

activities that come under this heading, and the teacher who can identify her dance lesson with the inherited tradition and the creative activity now going on in the field adds immeasurably to her own position in the community as well as broadening the education of her pupils.

An especially rewarding subject, one that not enough teachers introduce into their schools, is the teaching of the great dances from traditional ballets. Could one imagine studying music, either for a professional career or as a cultured amateur, and never going beyond exercises to develop the fingers, or little pieces cooked up by the teacher? Yet that is the condition dance training is in. Teacher may be an apt dance-maker, even a brilliant choreographer, but the pupil will be a more intelligent dancer, choreographer or member of the great dance audience we are trying to build, if his body knows the classics, if in doing a Petipa variation on a Fokine dance he actually feels the essence of classicism or what the Fokine revolution was all about.

Little Susie may never be the *Swan Queen* or the *Sugar Plum Fairy*, or even a back-row *Sylphide*, but her dance experience will have been richer for having learned these dances. When she goes to a dance performance she will see and feel much more, just as the trained musician hears more at a concert.

For a few pupils going on to professional careers there are few devices so effective for developing style as the drilling in the gracious variations of Petipa and Ivanov, the lyric dances of Fokine and the virtuoso passages from *Coppelia* and *Giselle* that plant authority and aplomb.

Most dances in classic repertoire are within the technical range of intermediate pupils. In fact, they are much less difficult than the tortured numbers full of pirouettes and uncomfortable relevés that Miss Zilch is likely to cook up to "show off" Susie's technique. The good teacher knows a variation is not learned by knowing the sequence of steps. It is the style developed by many many repetitions that bring the dance to an art level. It is well to work on the same group of dances for several years until something of the style and perfection that is essential to ballet is developed.

The girl's solo variation from the *Blue Bird Pas de Deux* is a dance pupils enjoy, because they have opportunities to see it and compare professional performances with their own and that of their classmates. It is used as a separate item by the Ballet Russe de Monte Carlo and by several of the smaller touring units. It is in Ballet Theatre's *Princess Aurora* and in the Original Ballet Russe's *Aurora's Wedding*. The Paris Opera Ballet included it in its *Divertissement* from *The Sleeping Beauty* and it will certainly be in the Sadler's Wells three act version of the ballet.

The *Blue Bird Pas de Deux* comes from the third act of *Sleeping Beauty* when at the wedding of Princess Aurora the Blue Bird, accompanied by the Enchanted Princess, enter among the guests. According to the musical score Tschaikovsky intended the music to be a pas de quatre for Cinderella, Prince

(*continued from page* 22)

Désiré, the Blue Bird and Princess Florisse. The variations were for each of the separate couples and a coda for the four completed the episode. However, choreographer Petipa used the music for the Blue Bird and Princess Florisse only, putting it in the traditionally rigid form of the pas de deux—adagio, a man's variation, girl's variation and coda. Enrico Cecchetti and V. Nikitina created the roles in the first presentation of *The Sleeping Beauty* at the Maryinsky Theatre in St. Petersburg, January 1890.

The *Blue Bird Pas de Deux* was first seen in western Europe when danced by Karsavina and Nijinsky in the ballet *Festin*, a potpourri of dances to music by Russian composers that closed the program of the Diaghilev Ballet's sensational debut in Paris in 1909. *Festin* took the place of the promised and delayed *Firebird*. Since there was no *L'Oiseau de Feu*, the Blue Bird dances were costumed by Bakst and titled *L'Oiseau D'Or*.

The program of the first American tour of the Diaghilev Ballet listed *"The Enchanted Princess"* as a separate item. It was the Blue Bird pas de deux danced by Lydia Lopokova and Stanislas Idzikovski. These two dancers did the same roles in Diaghilev's famous revival of *The Sleeping Beauty* that was danced in London in 1921.

Contemporary American audiences became conscious of this tour de force when the De Basil Co. produced *Aurora's Wedding* in 1935 with Tatiana Riaboushinska and David Lichine (usually) in Blue Bird roles. Riaboushinska's interpretation, all flutters and bird impersonation, has influenced many interpreters of the role, thoughh clearly the girl is a princess, not a bird. The Enchanted Princess, however, is also not a ballerina and to dance the role in high style detracts from the grand adagio of Aurora and her prince that follows soon after this part of the ballet. Actually the Blue Bird is conceived as somewhat in the manner of *demicaractre* dancing. Princess Florisse should be *chic* and *crisp*, a bit of a *soubrette*.

The girl's solo in Blue Bird has been seen of late danced by Alicia Markova, Karen Conrad, Rosella Hightower, Alicia Alonso, Janet Reed, Dorothie Littlefield, Nana Gollner, Mary Ellen Moylan, Ruthanna Boris, Nathalie Krassovska, Melissa Hayden, Maria Tallchief and several other well known soloists. They each introduce bits of themselves and some tamper considerably with the steps. The version of the dance published here has been arrived at after careful observation of all the interpretations on view and comparisons with that taught by various ballet masters.

Any performance may show slight deviations, though the basic pattern and style are there. For instance, most dancers, these days of strong toes and stronger toe shoes, hop on pointe in enchainement III-A-5 where sautés on the whole foot are specified. Students will do better to do the easier hop and concentrate on style.

The fluttering or trembling of the hands in IV-A seems anamolous, or just plain silly, unless one is told that originally it was not a bird movement but a gesture of protest or fear, for at that moment the magician who had enchanted the Blue Bird appeared downstage making a threatening step toward the Princess Florisse.

girls' solo variation

(*continued from page* 23)

III-A-1-Come off pointes to fifth pos. à terre and facing corner 2 do an *echappe* into second pos. on pointes
Bring arms to second pos.
2-Return to fifth pos. *à terre*, R ft. back
Arms come to fifth pos. *en avant*
3-*Relevez* to L pointe bringing R leg to *grande seconde*
Arms open to second pos.
4-Stay on L *pointe* and bring R ft. to *passé* pos.
Bring arms up to fifth pos. *en haut*
5-Still facing corner 2 step on R ft. and raising L leg in *arabesque* do two *sautés* on R ft. then *relevez* to R *pointe* in *arabesque*
Bring arms down to fifth pos. *en avant* on the *sautés;* then open to first *arabesque* arms on the *relevé*
6-On last note of phrase lower L leg to fifth pos. *à terre* in *demi-plié*
arms fifth pos. en bas
two measures of music

B-Repeat all of III-A to same side two more times
four measures of music

C-1-Step back toward corner 4 on L pointe lifting R leg in *arabesque*
Bring R arm up through gateway pos., L arm at side
2-Step back on R pointe bringing L leg up in *arabesque*
Bring L arm up
3-Take three steps backward (still toward corner 4) on pointes, bringing working leg high, bent at knee and setting it down in fifth pos. on pointes each time
Bring both hands to L shoulder slowly while doing this
one and one-half measures of music

(Note: Since the introduction used 1½ measures of music, each step after that began and ended in the middle of a measure until this point in the dance.)

IV-A-1-Facing front, *bourée* in fifth pos. on pointes to R, toward side 8, head turned to side 6
Hands with slight flutter or tremor push from position at L shoulder until extended toward side 6
2-Do four *deboulé* turns to R toward side 8
two measures of music

B-Repeat IV-A to opposite side
two measures of music

C-1-Progressing toward side 8 (or corner 1, depending on size of stage) do a chain of four *piqué pirouettes endehors* (cross-over turns)
two measures of music
2-Follow with four *deboulés in the* same direction
two measures of music

On the first note of the last measure of music face side 8 and *relevez* to R pointe, L leg up in *arabesque*
Arms in first *arabesque* pos. with fluttering of hands
4-On last note of the music drop on R knee facing front, L ft. front
Arms crossed at chest
one measure of music

La Mendola

wishes to thank all the dancing instructors for their kind reception at the **DANCE EDUCATORS OF AMERICA, INC. SHOW.**

Waldorf-Astoria

JULY, 1949

Foremost theatrical shoe designers for the theatre trade

"Specialists in Theatrical Accessories"

LaMendola 126 WEST 46th STREET, NEW YORK, N. Y.

DANCE TEACHERS

from far and near are singing the praises of our quality THEATRICAL FOOTWEAR* TAPS* BARRES* MATS* TAMBOURINES* CASTANETS, FINGER CYMBALS, REHEARSAL TOGS, CELLOPHANE SKIRTS, LEI SETS and the 100 and one other items the dancer must have — and they simply rave about our savings and quick mail order service.

• WRITE TO-DAY FOR OUR SPECIAL TEACHERS PRICES

FIRESTONE DANCE SUPPLIES

C. Y. O. Building 107 South Broadway Yonkers 2, N. Y.

A. Chatila & Co.

Manufacturer

Practice and Recital Togs

Presents

Polka-Dots in "Swing"

Red or Blue Dots piping to match, with Panties and ZIPPER

Solid Colors . . . . . "Swing" Dresses

	Trim	
Pink		Blue
Lt. Blue	"	White
Powder Blue	"	"
Royal	"	"
Maroon	"	"
Black	"	"

and other combinations to order.

Ask for your color.

Please send for 1949 catalogue to —

A. Chatila & Co.

1776 — 59th St., Brooklyn 4, N. Y.

Summer events in the ASSOCIATIONS

Convention in CUBA

Havana's first dance teachers' convention took place at the **Irma Hart Carrier** studio for a two week session beginning August 1. Teachers from Alabama, Mississippi, Louisiana, Michigan, Florida, Kansas and New York attended.

This is the first time American dance teachers have been invited to a dance convention in a Latin American country. The convention will be an annual event and next year an invitation will be extended to teachers in all Latin American countries.

Charley Baker and Vida Blunden, two prime moving spirits of the August convention of the "Holiday in Hollywood" group.

The unique feature of this convention was the "Package Show", a musical comedy ready for production, which was given to those who attended. A special course in Latin American ballroom dances was also given.

The faculty at the Havana convention consisted of **Irma Hart Carrier,** resident Havana teacher, **Marta Nita, Pepe Llorens, O. Tarriba** and **Antonio Gelpi.**

★

BALLROOM HULA Introduced at JULY Meet of D.M.A. Club #1 in Los Angeles

The **Associated Dancing Teachers of Southern California,** in its annual convention held the week of July 14 at the Hollywood Roosevelt Hotel, gave birth to a new ballroom dance — the **"Hukilau"** or ballroom hula, originated by **Dan Wallace.** Those who think this is a negligible birth should hark back to the entree of the Latin American dances a generation ago, when the conservatives sneered and asserted nobody but a few show-offs would ever dance the rumba.

We think you're the next to be doing the Hukilau. We think you'll like it, too.

Demonstrating the "Hukilau" or BALLROOM HULA at the convention of the Associated Dancing Teachers of Southern California, are Jesslyn Pearson and Jack Cioni. PLACE: the roof of the Hotel Roosevelt in Hollywood. Standing, left: Katherine S. Johnston. Seated, l. to r.: Margarita Otero Russell, Robert Gallatz, Margaret E. Ketchum, Gladys Bowen, Carlton Richardson and Dorothy Lee Tifal.

Margaret Ketchum, Los Angeles teacher, introduced the dance at this convention and **Gladys Bowen** of San Diego introduced it at the national convention of the D. M. A. in Washington in August. It is nothing more or less than Hawaiian variations on the fox-trot and is danced to a two-four tempo. The Hukilau, from notes by Miss Bowen will be printed in the November issue of DANCE MAGAZINE.

"HOLIDAY IN HOLLYWOOD" was the leitmotif of the Dancers Internationale convention held under direction of Charley Baker in Hollywood August 1-8. The faculty here lines up, as follows (l. to r.) Violet Daniels, Gordon Keith, Dee Bettis, J. S. McCown, Mrs. Baker, Charley Baker, Vida Blunden, Walton Biggerstaff, Florelle Bottsford and Robert Olmstead. Other faculty members not appearing here were Ray Shaw, Aggie Auld, Satya Kshatriya, Jose Cansino, Russ Saunders and Bill Pillich.

The Southern Californian group had an attendance of over 200, and opened with a party at the **Arthur Prince** studio. Mrs. Prince, an artist, did comic sketches of numbers of the group and these were hung around the studio walls. A demonstration of rounds and squares by Mr. **Maxheimer's** San Fernando Valley group delighted all.

The opening luncheon of the club was a gala affair; the tables were beautifully decorated in Hawaiian leis, ferns and vines, with magnolia and pink hibiscus as centerpieces. Mrs. **Dorathi Bock Pierre,** an associate editor of DANCE MAGAZINE, attended as a guest of the club.

Dorothy Lee Tifal of Hollywood was elected president of this group; **Gladys Bowen** of San Diego, vice-president; **Ray Leslie** of Canoga Park, 2nd v. pres., and **Marjorie Rix** of Hollywood, secretary-treasurer. **Ernest Ryan,** retiring from the presidency after 20 years of service, received a resounding ovation.

Club #1 has voted to convene in 1950 at the same place, the Hotel Roosevelt.

★

SAN FRANCISCO GROUP of D. M. A. CONVENES in SEPTEMBER

The **Dance Masters of California,** affiliated with the Dance Masters of America (club #13), holds its annual convention (the 28th for the San Francisco group) September 2 - 5 at the San Francisco Ballet School. A banquet at Veneto's and a party at Laurel Hall are planned.

★

BOSTON CLUB CONVENES SEPTEMBER 6 - 10

The 26th annual convention of the **Dance Teachers Club of Boston** will be held September 6 - 10 at the Hotel Bradford in Boston, Mass.

Miss Ruth I. Byrne is principal of the normal school. Officers of the club are:
President, **Dolores Magwood**
1st v. p. **Christine MacAnanny**
2nd v. p. **Katharine Dickson**
Sec.-Treas. **Hazel Boone**

★

DANCERS' INTERNATIONAL Holds 3rd MEET

The passage of a motion for adjournment at 5:00 P. M. on August 8th brought to a close the highly successful 3rd annual convention held by **Dancers' International** at the Roosevelt in Hollywood, held August 1 - 8. The splendid faculty, consisting of **Aggie Auld, Vida Blunden, Florelle Batsford, Ray Shaw, Jose Cansino, Charley Baker, Walton Biggerstaff, Gordon Keith, Satya Kshatriya, Russ Sanders, Robert Olmstead, J. S. McCown** and **Bill Pillich,** all well-grounded by training and experience in the work they taught.

Those familiar with **Walton Biggerstaff's** courageous fight to become a dancer over the obstacle of a back injury could not fail to applaud the excellence of his performance as a teacher and dancer. **Vida Blunden** carried off very well her heavy part on the schedule. **Aggie Auld's** Hawaiian dances revealed her as most accomplished in this esoteric dance form and **Rob Olmstead** won much applause for himself in his baton and flag work.

Charley Baker, president of Dancers' International, is of the opinion that television has brought a new market to dancers and a challenge to the field. He feels that teachers should study television with an eye to training dancers for this new medium and he will establish a college based on this principle. This project is presently organized around Mr. Baker as president, and Walton Biggerstaff as vice president. Charter memberships are now being processed. Would passage of such measure as the Dolwig Bill, now shelved, materially alter the project? Dancers International is neither for nor against the bill.

★

SUSPENDED

The project named **National Council of Dancing Teachers' Organizations,** authored and initiated last Fall by Mrs. **Helen Wicks Reid** of the **American Society of Teachers of Dancing,** for many cooperative

FIRST AID . . . *For Your Costuming Problems!*

TAKE IT from us "medicine men" at Maharam who have spent intensive months assembling our fresh and sparkling fall collection of costume fabrics, trimmings and accessories . . . *and take it from those who have watched the pre-views* — the dance school teachers, theatrical producers and performers coast to coast! *Everybody* says our glamorous line is "good medicine" to vitalize your productions.

You'll love the distinctive treatment we've given to a host of delightful new fabrics!

• Our new fall fabric review book will be ready about the first of the year. Write now to reserve your copy . . . And of course our designing staff is always at your disposal to develop the theme of your productions.

"The House of Service"
MAHARAM
FABRIC CORPORATION

NEW YORK: 130 West 46th Street
CHICAGO: 6 East Lake Street
ST. LOUIS: 927 Century Building
LOS ANGELES: 1113 So. Los Angeles St.

CHICAGO NATIONAL ASSOCIATION OF DANCING MASTERS

BARGAIN SALES ON FORMER YEAR'S NORMAL SCHOOL CONVENTION BOOKS

THE TWENTY-FIRST ANNUAL CONVENTION BOOK CONTAINS THE FOLLOWING DANCES:

Four Studies In Ballet — Two Intermediate Tap Dances — Ballet Technique and Toe Dances — Six Character Dances — Eight Social Ballroom Dances — Six Children's Dances — Two Novelty Tap — Three Intermediate Toe Dances — Advanced Acrobatic and Tumbling — Fundamentals on Adagio and Adagio Routine — Three Children's Ballet Dances — Three Advanced Toe Dances — Eight Novelty Tap Dances — Two Studies in Ballroom Dances — Three Novelty Ballroom Dances — Three Novelty Tap Dances — Spanish Dance Farruca.

THE ONES WHO PRESENTED THE ABOVE DANCES ARE AS FOLLOWS:

Ballet and Toe — Agnes Boone — Bernice Holmes — Anna Ludmila and Giovinni Vittore Rossi

Tap and Novelty — Marion Freeman — Walter Keenan — Bobby Rivers — Emelda Troxler

Acrobatic and Adagio — Grace Bowman Jenkins — Elliott Vincent

Character Dances — Alexander Kotchetovsky — Spanish Dance — Jose Alvarez

Children's Dances — Edna Baum and Virginia Zimmerman

Social Ballroom Dances — Louis Stockman — Anna & Walter Keenan

THE TWENTY-SIXTH ANNUAL CONVENTION BOOK

Three Lessons on Ballet Technique and Two Ballet Dances — Seven very practical Children's Dances — Six Tap and Novelty Numbers — Four Character Dances — Three Adagio Numbers — Three Novelty Children's Dances — Four Advanced Tap Numbers — Four Exhibition Ballroom Dances — Eleven Social Ballroom Dances — One Playlet, The U No Booking Office (very appropriate for Annual Recitals)

THE FOLLOWING TEACHERS PRESENTED THE ABOVE NUMBERS:

Ballet Technique and Dances — Dorothie Littlefield — Children's Dances — Dorothy Donelson and Whitford Price — Tap, Novelty and Comedy Dances — Jimmy Sutton — Elmer Wheatley — Hal Christian — J. Allan MacKenzie — Bobby Rivers — Phil Osterhouse — Johnny Mattison —

Character Dances — Adolph Blome — Adagio and Acrobatics — Grace Bowman Jenkins and Elliott Vincent — Exhibition Ballroom Dances — Alberto Galo — Playlet, F. Leslie Clendenin — Social Ballroom Dances — Donald Sawyer and Louis Stockman

SECOND WEEK NORMAL SCHOOL BOOK 1945

Five Novelty Line Numbers — Three Spanish Dances and Technique — Eight Novelty and Tap Dances — Six Lessons in Ballet and Three Ballet and Toe Dances — One Acrobatic Number and Adagio Material — Nineteen Social Ballroom Dances — Six Old Time Dances such as Square Dances, Gavottes, Polka, Schottische, Heer Scmmidt Varsouivenne — Hints On New Business — Ballroom Etiquette.

CHOREOGRAPHERS OF THE ABOVE MENTIONED DANCES ARE AS FOLLOWS:

Rose Lorenz — Marion Venable — Johnny Mattison and Phil Osterhouse — Michael Nicholoff — Louise Ege — Clement Browne — Donald Sawyer — Sylvester Smith — Guy Colby.

The Price for the Three Books including Insured Parcel Post and Postage $7.50

In the Three Books There Are One Hundred and Sixty Four Dance Numbers

Catalogue of Other Books from Former Normal Schools and Conventions Can Be Had By Writing the Executive Office of the Association

No C.O.D. Orders, Send Postal Note, Post Office Money Order or Personal Check.

William J. Ashton, Secretary
20 East Jackson Boulevard
Chicago 4, Illinois

purposes, among them the creation of a dance teachers' lobby for beneficial legislation, is for the moment suspended.

At several meetings attended during the last year by executive officers of the several societies, its continued life and activity were voted to depend on action taken by parent associations at the 1949 conventions. None of the dance teachers societies convening this summer with the exception of the American Society, took any definite action on its continuation. A tentative meeting of the same committee members who met for discussions last year is slated for October this year, when they will resume discussions.

★

Ballet photographer **Maurice Seymour's** nine year old daughter, Rosie, was one of the ensemble in **Mary Vandas'** recital at the 8th St. Theatre in Chicago, a recital distinguished for its all-over good taste . . . Teacher **Adele Artinian House** of Milwaukee, Wisc. has a brand new daughter, Rita Jeannette . . . The annual scholarship competition at the **Edna McRae** School in Chicago will be held September 8 . . . **Harriet Schoenberg,** who conducts one of the best known ballroom schools in the Chicago area, vacationed this summer in Bermuda. Mrs. Schoenberg teaches in Hinsdale, Ill. . . . The **Leroy Thayers** of Washington, D. C., when the annual convention was over August 6th, came out to the **Phil Osterhouse** country place in Michigan to recuperate from a strenuous convention session — **they thought!** Phil is building a new summer home and put Roy Thayer to work carpentering. Nice work — if you can get it . . .

★

A large number of teachers attended the annual teachers' course session given this summer in Chicago by the **Gladys Hight** school. Cecchetti technique was taught by Miss Hight, authentic dances of India, Java, Spain, Tunis, and Persia by **Violet Strand** and complete ballets, and tap by **Phyllis Wills.**

on the campus . . .

Boulder, Colo.

Jean Erdman was in residence on the campus of the **University of Colorado** during the summer term, teaching classes in technic and composition. The reception to Miss Erdman's work was so enthusiastic that plans are being formulated for her return visit with her group in concert and expansion of this summer's program.

There is no dance major on this campus,

but it is possible to take a degree in physical ed. with emphasis on dance. It is expected that dance will be established as a major here very soon.

The U. of Colorado gave two performances of its annual concert this spring at the University Theatre, with six men and eleven women, the most experienced group to appear during dance director **Charlotte York Irey's** four years on the campus.

★

Los Angeles, Cal.

The dance division of the **University of Southern California** under the direction of **Lois Ellfeldt** saw a series of dance demonstrations by such artists as **Mary Tiffany, Harriette Anne Grey, Gertrude Lippincott, Karen Burt, Charles Weidman, Ann Halprin** and **Welland Lathrop.** The teaching staff of the season 48-49 consisted of **Marguerite Mochel** and **Lois Ellfeldt.**

Next year **Jane Harris** of Texas and **Aileen Lockhart** of Nebraska join the faculty on this campus. **Lois Ellfeldt** will be on sabbatical leave for the first semester.

In the recent summer session **Eleanor King** of Seattle, **Jack Reinhard** of Los Angeles and Miss Ellfeldt headed the faculty.

The **U.S.C. Dance Workshop** has appeared in several demonstrations during the summer and during the season 48-49.

★

Steamboat Springs, Colo.

Robin Gregory, a former member of the **Hanya Holm** company undertook an ambitious program for the **Perry-Mansfield Theatre School** production of the summer, Garcia Lorca's "Blood Wedding." Miss Gregory composed the choreography and directed the dances for this Spanish classic and she created a dance around the turmoil accompanying a bride's anticipation of her approaching wedding. The play was shown at the Perry Mansfield Theatre and the **University of Wyoming Theatre** in Laramie, Wyo.

Miss Gregory has also created the dances for the theatre school's production of "Brigadoon" which was staged for three performances in August. She is the head of the modern dance faculty at Perry-Mansfield.

Ballet classes at this camp are under the supervision of **Allegra Fuller** of Bennington College.

★

Garden City, N. Y.

Twelve dancers who were among those enrolled in the summer dance workshop at **Adelphi College** were seen in a concert on August 4th at the Adelphi College Little Theatre. They appeared in dances by **Maxine Munt,** director of the workshop and by **Alfred Brooks,** assistant to Miss Munt.

Miss Munt's dance suite consisted of three movements to music by Ray Green, in swing, rounds and squares. Mr. Brooks composed a medieval allegory, based on a 13th century piece written by Gervais de Bus.

★

The August class at the Western American rounds and squares session held by the authority on this subject, **Lloyd Shaw,** at **Colorado Springs, Colo.,** included some of the finest square dance callers in the country, who return to the **Cheyenne Mountain School** session year after year. Mr. Shaw is the author of "Cowboy Dances", "Round Dance Book" and others and if square dancing and calling have improved and spread during the last decade, it can safely be said that he had no small part in its growth.

★

Jane McLean, who last season initiated the successful modern dance class at **New York University's** Adult Education Division, appeared as guest artist this summer at the **University of Wyoming's** "Creative Arts Festival" and at the annual music festival held in August in Central City, Colo. She has been giving a series of lecture demonstrations and master classes at a number of colleges and universities throughout the west.

DANCE FOOTWEAR
- - - and ACCESSORIES

ORDER NOW!

ASSURE YOURSELF OF IMMEDIATE DELIVERY FROM OUR WELL STOCKED SHELVES OF TOE—BALLET—TAP—ACROBATIC SHOES — TAP PLATES — RUBBER OR FUR TOE PADS — DANCE BELTS — LEOTARDS — TIGHTS — ROMPERS — TRUNKS — OPERA LENGTH HOSE — LASTEX MESH TIGHTS — BATONS — TAMBOURINES — CASTANETS — MARACAS — ETC.

TEACHERS! WRITE (ON YOUR BUSINESS LETTERHEAD) FOR OUR NEW SHOE CATALOG AND PRICE LIST.

ARTHUR MAHONEY THALIA MARA

THE SCHOOL FOR PERFECTION

DAILY CLASSES FOR:
BEGINNERS — INTERMEDIATE
ADVANCED — PROFESSIONAL

BALLET TECHNIQUE — TOE
SUPPORTED CLASSICAL ADAGIO
CHARACTER — SPANISH

SPECIAL CLASSES IN BALLET TECHNIQUE FOR CHILDREN

SCHOOL OF BALLET REPERTORY

117 WEST 54th ST., NEW YORK 19, N. Y.

WRITE FOR BROCHURE CIRCLE 5-9332

AUBREY HITCHINS

BALLET

BALLET ONLY

DAILY CLASSES THRUOUT THE YEAR — GRADED

SEPARATE CHILDREN'S DIVISION

AUBREY HITCHINS, DIRECTOR
112 - 116 WEST 89th STREET
NEW YORK 24, N. Y.
Tr 3-0515

SCHOOL OF AMERICAN BALLET

1949 - 50 School Year
from September 6, 1949 to July 1, 1950

Faculty: George Balanchine, Felia Doubrovska, Anatole Oboukhoff, Elise Reiman, Muriel Stuart, Beatrice Tompkins, Pierre Vladimiroff.
Guest Teachers: Janet Collins, Yurek Lazovsky.

637 Madison Avenue New York 22, N. Y. PLaza 5-1422

CHESTER HALE • JEAN YAZVINSKY

SCHOOL OF BALLET

159 West 56th Street, New York

Telephone COlumbus 5-4070 Telephone PLaza 9-7253

Classes for Children, Adults, Beginners.
Private Lessons
Advanced Special Classes for Professionals.

Write or telephone for appointment

the **SHURMAN SCHOOL**

BALLET • TAP • MODERN

G.I. APPROVED

Staff: Maslova, Scarpova, Bird, Popova, IGOR YOUSKEVITCH.
GEORGE and JIM TRAINOR — special tap classes

CARNEGIE HALL • STUDIO 843
WRITE FOR BOOKLET D • N Y C • CIRCLE 6-5935

DMA

of Brooklyn, N. Y. was elected as a 5 year director, and **Vida Godwin** as Dean of Women.

Faculty members included some of America's greatest dancing teachers and all types of dance, technics, and routines were taught. Business meetings of the membership brought to light a "California Next Year!" movement, abetted, it must be admitted by member **Gladys Bowen** of San Diego, who brought along a bushel of California oranges with her as a calling card, and persuasive agent. It is not yet certain, however, where the 1950 convention will be held.

The annual banquet, held on August 4 at the Shoreham was a gala and impressive affair, with presentations of prizes, awards, installation of newly elected officers and a brief talk by the only guest speaker, Miss **Helen Dzhermolinska**, of **DANCE Magazine. Phil Osterhouse** m. c'd masterfully, both at the banquet table and at the floor show which followed. The Washington and Florida clubs of D. M.A. won 1st and 2nd prizes, respectively, for attendance, and ten members of the organization received their 20 year pins, awarded by President Mrs. Hope. These 20 year members are **Doris Gibbons, Ellen Douglas Norwood, Alice Frances Watson, Frances Ulamperl, Minette C. Buchmann, Dorothy Norman Cropper, Therese Weiscopf Elliot, Mary Elizabeth Fassig, Catherine Simpson** and **Doris Weber Zea.**

This year the D. M.A. has established a benevolent fund which is to be used for dancing teachers of the association in need of funds, for reasons of illness or other just reason.

DEA

The banquet, which topped off a three week session of training school and convention, brought to a grand climax one of the D. E. A.'s best annual conventions and training schools. The first seven graduates of the D. E A. Training School received their diplomas this year (pictures herewith). Other honoured guests appeared at both the banquet and the President's Ball, which took place on Sunday, July 24th. Officers of the Boston Dancing Teachers Club were present, and a representative of the Chicago association, Miss **Elisa Stigler,** was present.

Entertainments and floor shows which took place at both President's ball and banquet were lively. **Lou Crescenta's** impromptu with **Byrnes** and **Swanson** was amusing, and **Aennchen's** witty be-bop version of Hindu dance with partner **Renato** was delightful. Other excellent dancers were **Buster Cooper,** the **Tinkers, Josefina Garcia, Phyllis Kapp, Emilka Hulova,** etc.

Faculty and members alike of the D. E. A. were immensely interested in the demonstration of modern dance by **Mary Antony** and her group, which appeared

under the sponsorship of **DANCE Magazine.**

The convention period was not without its usual quota of gay parties, but the one that took first place was without doubt a gala cocktail party given by **Rose** and **Jimmy Selva** in the Jade Room of the Waldorf on the first anniversary of their wedding. **Happy Anniversary, Rose and Jimmy!**

OCTOBER 9th is the next meeting and all-day material session to be held by the Dance Educators, to take place at the Hotel Astor.

ASTD

continued from page 25

dent, Mrs. **Helen Wicks Reid,** who has served for a period of two years, was presented with an exquisite watch pin by the newly-elected president, Mrs. Sophie Reed for members of the American Society at the banquet, which took place August 11th at the Astor Hotel. The gift was given in token for Mrs. Reid's progressive service to the organization.

Guests of the American Society at its banquet were **Roger McEwan** of Edinburgh, Scotland, **Helen Dzhermolinska** and **Anatole Chujoy.**

In the entertainment which followed the banquet, dancers **Aennchen, Renato, Don Antonio, Richie, Josefina Garcia** and **Huapala** and her group provided an excellent account of themselves as ethnic dancers.

continued from page 4

and respect have been poured in full measure. Not just in Miss Chochem's dances, but in its entirety, which has been so beautifully coordinated by designer Alvin Lustig, the volume bespeaks the rich tradition and vigorous pioneer spirit of which it is a part.

Corinne Chochem has spent recent years teaching on the West Coast, and during the past six she has been composing and developing the folk dances presented here with the help of the groups with which she has worked. She has a profound knowledge of Jewish history and traditional music (Mr. Milhaud calls her an "archaevist musicologist"). She knows Palestine and the Jewish people. Dance is her special concern and she has studied it for years. These dances are a creative synthesis of knowledge and feeling, a creation of basic materials into group compositions which have that special common denominator which makes them acceptable to all peoples, although they are the intimate expression of one. Folk dance groups in this country have already begun to use them, and in Israel they are slowly seeping into the national heritage without concern for whom or where they come from.

There are thirteen dances in the book, each carefully described for practical use. Rinah is a dance of greeting, for couples; Dayenu, a pulsating circle dance based on an oft-repeated praise-of-the-Lord phrase in the Passover ceremony; Hamavdil, a passionate affirmation for the evening following the Sabbath; Atsey Zeytim Omdim, on seeing the first green of spring; L'cho Dodi, a serene celebration of the lighting of the Sabbath candles. There is a Purim dance of merriment; dances for the harvest; a commemoration of ancient times when wanderers lived in tents on the desert, and of pride in the prowess of Maccabbeus . . . all these historical and traditional celebrations and more, finishing with two versions of the beloved Horah.

The dancers appearing in the photographs are Sue Remos, Elizabeth Halpern Gilbert, Maria Yarrick, Marie Levy, Shirley Weiss, Rosalind de Mille, Erica Essman, Paul Erfer, Herman Weiner, Philip Nadel, Irving Wiesselman, Stanley Minton and Max Finkelstein.

L. J.

. . . the dancer's book shelf

THE RED SHOES BALLET,

a critical study by Monk Gibbon. Pub. by Auvergne Publishers, N. Y., $5.75.

"The Red Shoes" was a motion picture made under the Archer's banner in England, which was of great interest to dancers, and joins the French film "Mort du Cygne" as the best exposition of the life and works of ballet dancers.

"The Red Shoes" film introduced the choreography of **Robert Helpmann** to American audiences; showed us **Massine** playing as well as dancing a role; and made an overnight picture star of ballerina **Moira Shearer.**

continued on page 40

First . . . **IN QUALITY**

First . . . **IN SERVICE**

First . . . **WITH A COMPLETE LINE**

. . . We Won **TOP PLACE IN SALES WITH A LINE TEACHERS CAN** *Recommend!*

RUSSELL RECORDS HELP YOU THREE WAYS

1. Home practice with a good record helps any student to maintain tempo.
2. Parent interest is aroused, especially Dad, as the student can show relatives, neighbors and friends a more satisfactory home demonstration.
3. Better attendance, a longer term of study and the sale of records are all accumulating profits.

RUSSELL RECORDS are the most complete line of dance records in America. Quality and Variety outstandingly lead the field.

A trial of either Tap, Ballet or Spanish records will convince you that they lend character and exciting performance to each routine.

New and different ***RUSSELL RECORDS*** are being produced monthly. Write for new catalogue.

NON-BREAKABLE PLASTIC RECORDS . $1.59 each

Ballet, Tap, Spanish and Baton Records — *World's Finest for Classroom and Home Practice* — *Catalogue and Teachers' Discount Upon Request*

RUSSELL RECORDS • 75 S. MacMillan Ave. • Ventura, California

BALLET STUDIO

Igor Schwezoff

CLASSES DAILY
PROFESSIONAL, ADVANCED, INTERMEDIATE, BEGINNERS
SPECIAL CLASSES: CHILDREN, CHARACTER, ADAGIO

232 West 58th St., N. Y. C. CI 6-5441, RE 7-7347

CHALIF

FRANCES L. CHALIF — AMOS L. CHALIF
DON FARNWORTH — EDWARD SINCLAIR
JAMES DONNELLY — PACO CANSINO
RUTH SPINNER — CHARLES MAGNAN

WRITE FOR FREE NEW
MAIL ORDER CATALOGUE
EXCITING NEW IDEAS

CHILDREN — ADULTS
REGISTER NOW FOR WINTER SEASON
SPECIAL COURSE IN MUSIC AND DANCE APPRECIATION
BY CHARLES MAGNAN, DOC. MUS.
CHALIF SCHOOL OF DANCE — STEINWAY HALL 504-508
113 West 57th Street New York 19, N. Y.

BALLET ARTS

FACULTY

EDWARD CATON, MARGARET CRASKE, AGNES DE MILLE
DOROTHY ETHERIDGE, LISAN KAY, VERA NEMTCHINOVA,
YEICHI NIMURA, NANA GOLLNER, PAUL PETROFF and
ANTONY TUDOR.

FALL CLASSES FROM SEPT. 19th

BALLET ARTS "61" Carnegie Hall, N.Y.C. 19 • CO 5-9627

Mme. ANDERSON-IVANTZOVA
139 W. 56th St., N. Y. C. BALLET SCHOOL COlumbus 5-2520

SCHOOL OF DANCE ARTS [APPROVED G. I. BILL OF RIGHTS]
BALLET - SPANISH - CHARACTER - TAP
Tatiana Semenova, Roland Guerard, Antonio Valero
CARNEGIE HALL STUDIO 819 CIRCLE 5-8636

Eileen O'Connor director of the
"ACADEMY OF BALLET PERFECTION"
is happy to announce features of the 1949-1950 season:
BALLET: TECHNIQUE — FLEXING — POINTES
DAILY PROFESSIONAL CLASS
CHILDREN'S CLASSES (Scholarship and Merit Awards)
ADULT BEGINNERS BALLET EVENING CLASSES
SPANISH DANCE by ANGEL CANSINO
FRENCH CONVERSATION GROUP for DANCERS

Eileen O'Connor

Register Now in the "ACADEMY OF BALLET PERFECTION"
Write for Information
134 West 58th Street • New York • COlumbus 5-8545

Add to this that in the 1948 Awards by The Academy of Motion Picture Arts and Sciences in Hollywood, that this English film won three of the coveted "Oscar" awards: Hein Heckroth for **Best Achievement in art direction, color films;** Arthur Lawson, **Best set decoration in color films;** and Brian Easdale, **Best music score for a dramatic or comedy picture,** and the whole takes on added interest and weight.

This is a very nicely made book on fine gloss paper, with the story of the picture and the ballet and its protagonists, with numerous pictures in both black and white and color.

D. B. P.

★

LIST OF SELECTED RECORDINGS FOR TEACHING DANCE by National Section on Dance, The American Association for Health, Physical Education and Recreation
Noble & Noble, publishers, 67 Irving Place, N. Y. C. 50c

The National Section on Dance of The American Association for Health, Physical Education and Recreation has made a generous contribution to the entire dance field. Under the chairmanship of Professor Dorothy Koch of Sargent College, Boston University, a committee, composed of teachers of physical education and dance in the universities and public schools throughout the country, has made an "initial" survey, and come up with recommendations of many hundreds of records suitable for use in the teaching of dance.

"The purpose of the compilation is to make available a selected list of recordings that may facilitate the teaching of folk, square, modern (contemporary), social, tap and dance rhythms for children."

For over a year the committee collected records now being used by teachers, checked for suitability and availability, and arranged their suggestions in a clear and functional presentation. The result of all this work is available at a ridiculously low price.

Each title throughout the booklet is accompanied by the name of the composer and/or accompanist, the size of the record (10 or 12 inch), the name of the company (addresses are in an index at the back), the serial number, and the cost. Occasionally, when the title is not self-explanatory, a brief description is also included. Who could ask for anything more, unless it be that this also serve as an inspiration for another group to do a parallel work on ballet and ethnic dance music?

If, for instance, you turn to the section on Children's Dance Rhythms you'll find almost five pages of suggestions. These include appropriate compositions of Hayden, Tschaikovsky, Prokofieff and Mozart as well as Rhythm Records, Pictures in music, Chancons Francaise (gay little songs of French tradition), American Indian Songs and Dances (authentic), a Walt Disney music story, Danny Kaye singing The Little Fiddle and a narration of The Little Fireman.

In each section there are plenty of traditional but not hackneyed suggestions and a stimulating amount of new ideas all neatly arranged so that ordering a record or album by number and company is made simple-simon clear.

This booklet is the best aid a teacher could have in starting or augmenting a library of teaching records. The committee suggests 'that it be expanded and revised frequently in order that it may be continually useful."

L. J.

Continued from page 10

solo works: **VAGARY** (a duet with "somebody who isn't there") and **OUT OF THE CRADLE ENDLESSLY ROCKING. William Bales** is the choreographer of the work called **JUDITH,** based on the biblical episode of Judith versus Holofernes. Lastly, **Valerie Bettis** is the choreographer of two group works, entitled **DOMINO FURIOSO** and **IT IS ALWAYS FAREWELL,** the latter was not ready to show on day of performance.

Story and photographs of these and other works appear in full in the October issue of DANCE MAGAZINE.

★

The AMERICAN MUSEUM Series of 1949-50

Those who have not had the opportunity of seeing **Ruth St. Denis** and **Ted Shawn** dance together, will get the chance to see the mother and father of American dance perform together for the first time in many a year at the American Museum of Natural History on October 13th. They will appear on this historic occasion in a program to be called "Creative Dances on Ethnic Themes". Theirs will be the initial concert on the stimulating series of ethnologic dances which are, by this time, a tradition at the Museum's theatre.

The series is again called **"Around the World with Dance and Song".** The agenda to date is:

Oct. 13 **Ruth St. Denis** and **Ted Shawn**
Oct. 27 **Sujata** and **Asoka**
Nov. 10 **Dudley-Maslow-Bales Trio**
Dec. 8 **Claude Marchant** and Company
Dec. 29 **Federico Rey** and **Pilar Gomez**
Jan. 12 **Seokoro** and **Devi Wani** and Indonesian troupe;
Jan. 27 **Hadassah** and company

★

JUANA to tour EUROPE 1949-50

Juana, American ethnic dancer, sailed for Denmark early in August tc appear by request of the International Women's League for Peace and Freedom at their congress which was held in Copenhagen, August 19. This was the opening date on Juana's European tour, arranged and booked by Guido Carreras. She was accompanied by stage manager **George Philcox.** She will dance in Denmark, Italy, Switzerland, France, England, Holland and Belgium between now and the New Year. In January she will return to Italy and thence to Germany, if entree can be arranged there. She is not expected back in America until March, 1950.

★

La Meri writes to say the report of the demise of the Ethnologic Dance Center's Little Theatre is premature. The theatre has merely switched to a subscription and contribution events basis for the time being. Already scheduled for the Fall are monthly presentations of the **New York Dance Film Society** and an appearance by **Ruth St. Denis.**

★

Olga Suarez became the mother of a bouncing baby boy on July 28th, named Bruce Victor Bergstrom. Olga is Mrs. Russell Bergstrom . . . **Nora White,** recently returned from Europe, up and wed Roger Shattuck on August 20th in New York City . . . **Constance Garfield,** recently a bridesmaid (at the Rodzianko-Cheselka wedding) is about to become a bride. Fiance is **Alan Baker** of the Sadler's Wells company . . . **Zoya Leporsky** is in fine fettle again and dancing this summer at Green Mansions, where **Dorothy Bird** heads the theatre and school. Zoya is completely recovered from toe injury which put her on sick list this Spring . . . **Maya Deren's** film on Haitian dances is being readied for release in the Spring of 1950. She spent a half year in the Haitian interior in 1948 filming tribal religious and social dances. An article by Miss Deren on this subject appeared in the June, 1949 issue of **DANCE Magazine** . . . **Frances Chalif** flew to Puerto Rico this month to attend ceremony given by five Chalif graduates in that area as memorial to the late **Louis H. Chalif.** From Puerto Rico, Miss Chalif will fly to Haiti and then to Hawaii on holiday . . . **Hubert Stowitts,** first known American to dance in any Russian ballet, and once partner to Anna Pavlova, is the subject of an exhibit called "The Career of Hubert Stowitts" recently on view at the San Francisco Art Center. The exhibit consisted of illustrations brought from New York by Paget Fredericks, who is doing a series of picture books on dance, as well as two books of memoirs . . . Last month the "Hall of Dance" opened in San Francisco, dedicated to **Loie Fuller.** Many Californians have forgotten that it was that great innovator in light and camouflage, Loie, who inspired the building of the California Palace of Legion of Honour by Mrs. Spreckels.

★

CHAMPION and ESSEN Recipients of DONALDSON AWARD

The Donaldson award, given annually by Equity to the cream of creative talent on Broadway — and roughly the Broadway equivalent of Hollywood's Oscar — this year was awarded to dancer **VIOLA ESSEN** for performance and to **GOWER CHAMPION** for choreography. Mr. Champion was also **DANCE Magazine's nomination** for an award in choreography for his work in "Lend an Ear" (see May, 1949 issue).

★

DONALD SAWYER
BALLROOM AND TAP
Write for new list of Teacher's notes
637 Madison Ave., New York 22, N.Y.
PLaza 3-8639

"ACROBATICS"
Appointment Only
JOE PRICE CO 5-8680
1697 Broadway Suite 302 N. Y. C.

Bronislava
NIJINSKA
Hollywood Ballet Studio
Daily Classes—G.I. Approved
ARTHUR PRINCE STUDIOS — Los Angeles 36
855 South La Brea WYoming 2323

EDNA McRAE
SCHOOL OF THE DANCE
Ballet — Character — Tap
Fine Arts Bldg., 410 S. Michigan Ave.
Chicago 5, Ill. Phone: Webster 3772

TAP DANCING
IN THE MODERN STYLE
Beginning and Advanced Classes for Children and Adults, Routines for Professionals.
Evening classes for Business People.
Approved for veterans.
ARTHUR PRINCE STUDIO
855 SOUTH LA BREA LOS ANGELES

CO 5-0550
WALTER E. OWEN
Photographer
58 West 57th Street
New York 19, N. Y.

TOMAROFF'S INDISPENSABLE DANCE BOOKS
We have a limited amount of copies of the following books on hand. Order while they last.
Bk. 3—Taps, Musical Comedy, Character 1.50
Bk. 5—Arm Movements, Adagio, Var. ... 1.50
Bk. 7—Jumps, Leaps, Turns, Pirouettes ... 1.50
SIMPLIFIED DICTIONARY OF DANCING
By Aron Tomaroff ——— $2.50
Over 600 terms in every type of dancing giving the pronunciation, definition, composition, and execution in French, English, Russian.
(Add 20c with order for mailing)
No C.O.D.'s Send Cash or Money Order to:
ARON TOMAROFF
Box 50, Dance Magazine
503 W. 33rd Street, New York 1, N. Y.

BOSTON CONSERVATORY OF MUSIC

Jan Veen

JAN VEEN, Director of Dance Department

Modern • Ballet

FULL PROFESSIONAL COURSE (Diploma-Certificate)

Special Courses for Children

Associate Teachers: Adele Hooper and Stanley Herbertt, Classical Ballet

Connected with the newly equipped BOSTON CONSERVATORY THEATRE

Approved under the G. I. Bill of Rights — Dormitories for women

For further information please write to SECRETARY, Jan Veen Studio of Dance, 26 The Fenway, Boston 15, Mass.

NIMURA

— SPECIAL CLASSES —

STAGE MOVEMENT — MODERN PLASTIC

BALLET ARTS — '61' Carnegie Hall, N. Y. 19, N. Y. CO 5-9627

IRENE V. MAYO

School For Today's Theatre

Ballet • Modern • Dance of India

603 carnegie hall

circle 6-9699

SCHOOL OF

RUSSIAN AMERICAN BALLET

METROPOLITAN OPERA HOUSE STUDIO

BORIS NOVIKOFF, Director

Fall Classes Forming

1425 Broadway, Entrance Studio 15, New York — LO 5-0864

FOKINE SCHOOL OF BALLET

• TODD BOLENDER • CHRISTINE FOKINE • VITALE FOKINE

Special Classes in Ballet, Toe, Variations and Character

CARNEGIE HALL STUDIO 839 COLUMBUS 5-9316

CAIRD LESLIE BALLET CENTRE

The School for the Discriminating Pupil

129 West 56th Street, New York City CI 5-9420

OREST SERGIEVSKY

Dance Players Studio BALLET and CHARACTER 154 West 56 St., N. Y.

Celli

INSTRUCTOR of the WORLD'S GREAT BALLET DANCERS

1697 Broadway, N. Y. STUDIO 607 Circle 5-7358

NATHALIE BRANITZKA

formerly Ballet Russe de Monte Carlo

PL 3-9752 SUMMER COURSES

or CO 5-3472 — 116 East 59th St., New York City

CLASSES DAILY YUREK LASOVSKY — CHARACTER CLASSES

LONDON

Visitors from abroad are seen working hard in class here, among them **Nora Kaye,** at Volkova's, and **Birgit Culberg,** choreographer of the Swedish Dance Theatre, at the summer school held at **Sigurd Leeder's** studio. Leeder, for many years principal dancer and first teacher with Jooss, runs the only modern dance school in Great Britain. Some of the talent there is ripening nicely in time for possible inclusion in **Kurt Jooss'** new company when he starts performances in Germany next year.

Felicity Gray devised an excelent T. V. program on "Ballet for Beginners" with **David Paltenghi** as partner, and a company of unattached dancers of good quality, demonstrating the mysteries of the five positions, port de bras, entrechats, etc. This has come not a moment too soon, as T. V. here has given ballet a good play for years and has obviously been putting out stuff that half the T. V. audiences, if that many, have not understood.

Among recent exotic visitors have been two mimes, one from Paris, **Eddie Vitch** and **Cilli Wang,** who hails from Holland. Neither appeared on a strictly dance program. Vitch was a supporting act to the brilliant Parisian singer, Yves Montand, and Miss Wang gave a one-woman show of mimes which are largely dependent on their wonderful costumes and decors for success.

It is strongly rumoured that **Uday Shan Kar** will stop off in London in December to give a short season before continuing to New York.

Exciting reports about new ballet, "Sea Change" given in Dublin by Sadler's Wells Theatre Ballet: choreography is by South African dancer, **John Cranko,** to score by Sibelius. Two or three knowing, unofficial "critics" who had a preview, speak of it as one of the best serious works by a young choreographer seen in a long time. London premiere comes in late September.

The **Metropolitan Ballet** is set for a tour of Belgium and Switzerland . . . **Ballet Rambert** visited Belgium immediately after its successful season at the Mercury . . . Foreign dancers continue to flow into London at the usual rate. As soon as the de Cuevas company closed at Covent Garden, the **"Stars of the Ballet"** opened at the Princes' Theatre. This is a varied group of dancers for each week of a 3-week season, most of them soloists from Paris, Lisbon, Copenhagen, etc. Much of them are disappointing, but not so **Nina Vyroubova,** former ballerina of Ballets des Champs Elysees, who made her very welcome re-appearance here for the first time in two years. Partnered by **Serge Peretti,** she gave one of the most complete performances of dancing seen in this town for a long time.

Paul Szilard (front, left) and dancers of the Circulo Iniciacao Coreografico of Lisbon Portugal in a performance of Szilard's new ballet MEFISTO VALSE, produced this summer. Sonia Arova, guest ballerina, on the ground.

Bills for Gala Performances of ballet at London's enormous Harringay Arena, August 27-September 1, announce "Alicia Markova and Anton Dolin — the world's Greatest Ballet Stars — with Ballet Rambert."

As well as dancing its way across the United States and Canada this autumn, **the Sadler's Wells ballet is to show off latest British fashions.** London fashion houses are supplying the 70-strong company with the latest models in clothes and accessories. In off-stage interludes, ballerinas will become walking ads for British clothes. Special travelling costumes will be worn on the air trip to New York and export agents are arranging for maximum publicity to be given the clothes, not the dancers.

Most interesting news about the S. W. American tour is the fact that **Constant Lambert** is to go as conductor and will double in brass as a narrator — in the ballet "Wedding Bouquet" where spoken lines are heard.

S. F.

★

PARIS

The **Roland Petit** company, **"Ballets de Paris",** thanks particularly to continued enthusiasm for both the Carmen and "Cat" ballet (Demoiselles de la Nuit) was continued and continued at the Theatre Marigny until the end of July. **The company will go to America in October and make its bow in New York for an unlimited run.**

The **Grand Ballet de Monte Carlo** has had a brief season at the Deauville Casino, with **Rosella Hightower, Andre Eglevsky** and **George Skibine. Marjorie Tallchief** stayed behind in London to do a show.

American dancers have been and continue to entertain Paris. The all-American show at the Lido, considered the best night show in Paris at present, has **Mel Martin** and **Pat Meaney** doing tap and modern dances. They have been there for 17 months and expect to remain in France at least another year. **Harrison and Fisher** are doing ballroom and comedy numbers on the same program. The seven **STEPHEN MARTELL** dancers, who do what is referred to as "Jack Cole" work, are also headliners at the Lido. The talent is chosen by L. P. Guerin, part owner and director of the Lido, who makes yearly scouting trips to New York, Los Angeles and Florida. The Lido show is staged by Donn Arden of the Riviera and Copacabana in New York. He comes over to Paris every year for this purpose.

Merce Cunningham, accompanied by composer John Cage on his "prepared piano", gave one performance of modern dances in the studio of Jean Helion, and appeared again on a French radio diffusion program at the Theatre du Vieux Colombier, where he was received warmly.

Iris Mabry, accompanied by composer Ralph Gilbert, gave her first independent concert on July 12th at the Theatre des Champs Elysees . . . Enroute through Paris to meet her husband in Turkey has been **Billie Kirpich** of the New Dance Group.

G. A.

★

PORTUGAL and SPAIN

Paul Szilard, Hungarian-American dancer and choreographer, appeared as ballet master, choreographer and guest dancer for three months with the Circulo Iniciacao Coreografico (which was founded by Margarida de Abreu). The Circle had a

KLING'S 1949 PRICE LIST IS READY!

Ballet Slippers
Toe Shoes
Tap Shoes
Dance Sets
Leotards
Sanda's
Tights
Opera Hose
Majorette Boots
All Accessories

WRITE TO

KLING'S THEATRICAL SHOE COMPANY
218 So. Wabash Ave.
Chicago 4, Ill.

EVA VARADY
MAIL ORDER ROUTINES
Descriptive list sent on request
Carnegie Hall, N. Y. 19, N. Y.

CLASSIFIED ADVERTISING

Experienced Teacher-Ballerina: Graduate of the Theatrical School of Bolshoi Theatre, Moscow, wide experience teaching classical ballet, character and greek (beginners, advanced and artists) and children classes; choreographer and producer of juvenile ballet-shows; for number of years teacher and principal of largest ballet school in Shanghai; recently arrived here, wishes to get connected with a well established, progressive school in New York, seeking expansion. Doris Yanover, c/o DANCE Magazine, 503 West 33 St., N. Y. 1, N. Y.

FRED ASTAIRE DANCE STUDIOS: 376 Second St., Macon, Ga. offers excellent opportunity for experienced Tap-Ballet teacher. Send photograph, state age, references and experience.

Experienced General Dance Teacher Available: In or about N. Y. C. Ballet, Tap, Spanish, Ballroom, Acrobatic, Productions. Box 377 DANCE, 503 West 33rd St., N. Y. 1.

Dancing Teachers: Ballet, Tap, Spanish, well established school in Bklyn. Es 6-5698.

Male or Female Tap Teacher, for established, downtown, Pittsburgh Dance Studio. Excellent salary and commission. State age, height, background, experience, send photo. References required. If application is accepted, will pay expenses to Pittsburgh for interview. DANCE Magazine, Box 21, 503 West 33rd St., N. Y. 1, N. Y.

FEMALE PARTNER for 1st class engagements, concerts: toe, adagio, acrobatic; 5 ft., 85-95 lbs., free to travel, serious worker. Write John Dias, 862 8th Ave., N.Y.C. References on request.

GIRL WANTED: Famous ballroom dancer will train girl as dancing partner. Must be young and beautiful, seriously interested in a dancing career. Height, 5'2"-5'4" in stocking feet; weight, 105-112 pounds. Box 239 DANCE, 503 West 33 St., New York 1, N. Y.

FOR SALE, DANCE STUDIO including building, business established 20 years. Over $10,000 season '48-49. House with two apartments carries all expenses. Business operates rent free. New Jersey. Bargain. $20,000. Box 598 DANCE, 503 West 33 St., N. Y. 1, N. Y.

SCHOOL DIRECTORY

ALABAMA

IRENE M. JONES STUDIO OF DANCE
All Types of the Dance
Huntsville, Alabama

ARIZONA

GERTRUDE MARY SCHWAB
School of Dancing
8 North Tucson Blvd., Tucson

CALIFORNIA

KATHRYN ETIENNE SCHOOL OF BALLET
and every type of Dance & Drama
Endorsed by Ballet & Movie Stars
7315 Sunset Blvd., Hollywood Hi-1794

"RUTH ST. DENIS FOUNDATION STUDIO"
Oriental — Lyric — Modern
3433 Cahuenga Blvd., Hollywood 27

MASON-KAHN STUDIOS (inst. "Ice Follies")
All types dance for all ages UN 1-2110
1125 Market St., San Francisco 3

CONNECTICUT

MARY JANE HUNGERFORD, PhD.
Modern Dance
Hartford, Conn. Hartford 6-0648

SONIA SCHOOL OF DANCING
(Sonia Morrison, M.R.A.D.)
30 Richard Rd., East Hartford 8

FLORIDA

ARMOUR BALLET STUDIOS
908 So. Rome Ave., Tampa, Fla.
812 — 12th St. West, Bradenton, Fla.
533 West Ave., Miami Beach, Fla.

ILLINOIS

BERENICE HOLMES SCHOOL OF BALLET
184 West Washington Street, Chicago

RUTH PAGE
540 North Michigan Ave., Chicago

BELLE BENDER BALLET SCHOOL
Training for Opera — Concert — Theatre
410 South Michigan Ave., Chicago

JOHN PETRI BALLET SCHOOL
Ballet — Character — Interpretative
228 So. Wabash Ave., Chicago

PENTHOUSE DANCE STUDIO
Ballet, Tap, Acrobatic
64 W. Randolph St., Chicago 1, Ill.

LOUISIANA

DE VILLROI DANCE STUDIOS
M. Pierre Villere, Director
Complete Faculty for Dance Training;
All ages
1312 Canal Street, New Orleans 13, La.

MICHIGAN

RICARDEAU DANCE STUDIOS
Ballet—Tap—Ballroom
2019 W. Grand Blvd., Detroit

MISSOURI

MYLDRED LYONS STUDIO OF THE DANCE
Ballet—Tap—Acrobatic
Mainstreet Theatre Bldg., Kansas City

MISSISSIPPI

ELEANOR BEAUFAIT SCHOOL OF DANCE
Ballet — Toe — Tap and Acrobatics
Vicksburg

NEW YORK

EAST-WEST ASSOC. DANCE SERVICE
Mexican — Hindu — Indonesian —
Polynesian — Japanese — Korean —
American Indian — Chinese
62 West 45th St., N. Y. 19 MU 7-7987

EVA VARADY SCHOOL OF DANCING
All Types for All Ages.
Carnegie Hall, New York City 19

MODERN DANCE SCHOOL, YM & YWHA
Doris Humphrey, Director AT 9-9456
Lexington Ave. & 92nd St., N. Y. C. 28.

DALE H. MORATH
Modern Dance
63 East 11th St., New York

OSCAR DURYEA SCHOOL OF DANCE
Ballroom Dance Descriptions, Old & New
Hotel des Artistes, 1 W. 67 St. EN 2-6700

EVE GENTRY
320 East 42nd St. LE 2-8360
Now Booking 1949-50 Dance Engagements

DANCE NOTATION BUREAU
Notators to Ballet Society GR. 3-3988
Ann Hutchinson, 33 W. 8th St., N. Y. C.

JEAN ERDMAN
Dance Technique and Composition
77 Fifth Avenue, N. Y. C. 3

OREST SERGIEVSKY
Ballet — Character
Dance Players Studio, 148 West 56 St.

JACK STANLY SCHOOL OF DANCE
Tap, Ballet, Acrobatics, Spanish
Day and Evening Classes
1658 B'way (51st St.) N. Y. 19. CO 5-9223

OHIO

ANNELIESE VON OETTINGEN SCHOOL OF BALLET
Ballet, Character, Acrobatic, Tap
2816 Woodburn Ave., Cincinnati 6, Ohio

SOUTH CAROLINA

JOAN SIMMONS SCHOOL OF DANCING
105 Wentworth Street, Charleston 6

TENNESSEE

HELEN JONES SCHOOL OF DANCING
421 Walnut St. (Cadek Conservatory)
Chattanooga 3

WISCONSIN

PETROFF SLABY SCHOOL OF DANCING
Approved Under G.I. Bill of Rights
Cor. of N. 28 & Wells Sts., Milwaukee

summer season at the Colisseu, a vast open-air stadium seating 6000 people, with **Sonia Arova** (loaned from de Basil) and Paul Szilard. They had an immense success in various classic pas de deux. Szilard has staged a new ballet called MEFISTO VALSE, with music by Liszt. Lisbon audiences were shocked at the audacity of the "surrealiste" choreography of Szilard, although there was nothing surrealist about the last scene in this ballet, in which the sensuality was quite clear to all. Arova and Szilard danced Marguerite and Faust beautifully.

Young painter Almada Negreiros, known as the Picasso of Portugal, designed some striking scenery and colourful costumes, and the Orquestra Sinphonica Nacional played through the season under the direction of Maestro Jaime Silva Filho. The C. I. C. star dancers **Anna Maria, Fernando Lima, Ruth Aragao, Armando Cortes, Bento Jose, Luisa Victorino, Lilly Neves, Bernadette, Joao Salo, Isabel Affonseca, Agueda Sena, Lourdes Carvalhal,** appeared in the whole Abreu repertory. The group will go to Madrid and Barcelona in the Fall for a short season.

The Paris Opera ballet, seen at the S. Carlos for 15 performances was altogether welcome and successful. **Serge Lifar** was a bit of a disappointment after all the lavish publicity which had preceded him. He was at his best only in Debussy's "Faune" and those of his works which received greatest acclaim here in Lisbon were "Suite en Blanc" and "Guignol". **Kalioujny, Renault** and **Bozzoni** made the greatest success and the disciplined corps de ballet and soloists were much appreciated and liked.

L. G.

★

CHICAGO

Vaudeville hit the Chicago Palace with the same bill that resurrected that lively ghost at New York's Palace Theatre. It was, we hope, significant that there were three dance acts on that bill, including headliner **Pat Rooney** with his soft shoe traditions, tapsters **Berk** and **Hallow** and the European act, **Dolinoff** and the **Raya Sisters.** The last named is a clever act whose appeal is in startling and clever poses used when the male member, obliterated by black velvet costume and curtains lifts the girls and seems to leave them suspended in air in the most unexpected positions.

Square dancing, which has been leaping and bounding here for a decade, is reaching new highs. It is a feature at two night spots, the Bismarck Hotel's Swiss Chalet and the Blackhawk Cafe. The square dance contest sponsored by the Sun-Times and the Chicago Park Board neted several thousand contestants. Two hundred and forty reached the finals that were seen by a crowd of over 20,000. The caller was **John Dolce,** and he was

HADASSAH, oriental ethnic dancer and choreographer who now heads a company of her own, which will make its bow in the Fall concert season of 1949.

magnificent. The winning set was a group called the **Sayre Park Rockets. A** feature of the festival was the appearance of a professional set of eight dancers who are in the Goldwyn picture "Roseanna McCoy." They danced some of the most intricate figures known to square dancing with the style and grace trained dancers can give any kind of dancing. Among the girls, we recognized **Tessie Carrano,** who had danced the leading dance part in "Annie Get Your Gun" last summer.

The **Merriel Abbott Dancers** at the Palmer House's Empire Room prove their competence and versatility in "Looking For a Blue Bird," a dance production in which each of the girls does a solo of a different type—toe work, acrobatics, tap, eccentric. The number has been so popular it is being held over for a third show.

Dorothy Dorben has some particularly good dance arrangements in the current show at the Chez Paree. "Serenade to a Savage" and "One Thousand and One Nights" are picturesque and there is the very clever 'boating" number in which part of the girls' costumes become sails and they seem to sail across the floor. Soloist for all these is **Inez Clavijo,** one of the most talented and attractive of our young dancers. Headlining the show at the Chez is **Betty Bruce** whose "College Medley," tap-rumba (and lots more) always goes over big.

Kenneth MacKenzie and **Dusty Worral** have taken over the dance roles in "Salute to Rodgers and Hammerstein" at College Inn and are doing very well.

The grand stand shows for midwestern state and county fairs originate in Chicago and this month saw several hundred youngsters go out on tour on their first professional jobs. **Dorothy Dorben, Margot Koche, Dorothy Hild** and **Jeanette Noel** are among those directing troupes.

In contrast to all the "beanpole" tall girls most dance directors are crying for, Dorothy Dorben has a line of the smallest dancers she can get. The "petites" are now working in Las Vegas.

Ruth Page and Bentley Stone are rehearsing their company which starts out on Oct. 15 for a tour of college towns. They will have two new ballets this year. One is "Soiree de Boston," which is concerned with the fashionable Boston of the Mrs. Jack Gardiner period. The other is an expanded version of the "Beauty and the Beast" ballet to Tschaikovsky music that Miss Page did for the musical "Music in My Heart." Nicholas Remisoff is designing the costumes for both pieces.

A. B.

★

HOLLYWOOD

Come September, and southern California looks for harvest moons, the Labor Day week-end and Fiestas. September seems to bring out the Western in the Westerner's blood. He grows side burns, wears gawdy clothes, twangs his speech and follows the crowd to any local pub, square or corral where a fiesta might be in progress. This year, our local "Dias d'Oro" not only boasts street, and barn dancing, parading, wild calf ropin' and greased pig races, but a full three nights of concert dance in the Santa Monica Greek Theater! **Michel Panaieff** and a company of sixty are being imported from all over Hollywood by special wagon train, and barring raids from Apache and Sioux, will fandango, jota and flamenco for the territory folks. **Nana Downs** appears with Panaieff. These performances mark the beginning of the **Santa Monica Civic Dancers,** organized under Panaieff's direction for year round programs.

Further news this month reads like a juvenile "Who's-Who". We are to be introduced to the first professional **"Children's Ballet Theater"** at Redlands Bowl. The company of twenty ranges from eight to twelve years. They are remarkably efficient, beautifully trained and mannered. On their initial performance the program will include "Village Festival", "Dawn 'Till Dark" (both choreographed by their teacher and director, the ubiquitous Mr. Panaieff) and excerpts from "Coppelia". Company is headed by **Betty Webb, and Robert Banas,** respectively twelve and fourteen.

Bon voyage to two L. A. teenagers who will soon be making dance history, **Roberta Launsbach,** who joins Ballet Russe de Monte Carlo in New York and **Meredith Bayless,** with the "Brigadoon" company.

Lester Horton, hard at work readying his new season of Dance Theater to open in October. This time, the program will be

It Sparkles With Wit And Dance Fun

What?

THE 1950 DANCE MAGAZINE
CHRISTMAS CARD

What's It Like?

An original Doug Anderson drawing, in color, of a youngster who sees her first toe shoes under the Christmas tree. Santa Claus, (combination dancer, leprechaun and Old Nick) is just flying off on a cloud of stardust, and the little girl is so overwhelmed with her gift that her pigtails are practically turning cartwheels.

What's Inside?

Inside the french-fold of this handsome white card, brightly colored and beautifully engraved, is "MERRY CHRISTMAS and A HAPPY NEW YEAR". It's all just waiting for your signature.

How Much?

Less than you would pay anyplace else. Box of

25	$2.50
50	4.50
75	6.00
100	7.50

Where?

You know. Write to DANCE Magazine, 503 West 33rd St., New York 1, N. Y. today.

START BACK TO DANCE SCHOOL

With the right kind of dance equipment

Buy the PROVEN PERFECT *Toe Slipper*

The **SUPER-TOE**

Don't be misled by inferior imitations. Chicago Theatrical's Super and Italian Toe Shoes have been worn and proven to be the perfect slippers by the world's foremost teachers and dancers.

Flexible, self-adjusting arch. Durable suede tips for extra wear. Beautifully hand made.

RIBBONS FURNISHED FREE

Write for illustrated catalog of complete line handmade toe, ballet, tap-shoes and studio costumes.

CHICAGO THEATRICAL SHOE CO.

159 N. Wabash Ave. Chicago 1, Ill. | **6636 Hollywood Blvd. Hollywood 28, Calif.** | **33 John R. St. Detroit 26, Mich.**

SEPTEMBER SPECIAL

5 SOUVENIR PROGRAMS for $3.00

BALLET RUSSE DE MONTE CARLO	1943-1944
BALLET THEATRE	1944-1945
BALLET THEATRE	1945-1946
ORIGINAL BALLET RUSSE	1940-1941
ORIGINAL BALLET RUSSE	1946-1947

No C.O.D.'s . . . . Send money order or check to:
DANCE, Dept. S, 503 W. 33rd St., N. Y. 1, N. Y.

based almost entirely on the folk dances and legends of Latin America. Interestingly enough, this will be the first time Horton will include groups of children, other than occasional soloists, in his professional company. Birthday, holiday and feast dances of Peru, Guatamala, and Ecuador will be done by them. Between rehearsals the kids are making their own intricate and colorful props, masks and headdresses for the native numbers, in the Theater Workshop.

Pint sized **Jane Powell,** with the ten gallon voice is sweating it out with **Nick Castle** these days for her dances in **"Nancy Goes to Rio".** This will be the first time Jane will seriously dance, and what with the **Jack Cole** boys to keep up with, she certainly has something of a challenge to meet. Knowing Janie, I'll bet on her.

Making the kind of progress with children that is so much more than any professional career can give, are four dancers who have been devoting their time between assignments to underprivileged tots and juvenile delinquents. Lottie Gosslar (between rehearsals for her January concerts here and abroad) Alice Cavers, Eleana Wartova and Sandra Kramer are the first of what I hope will be a gradually increasing number of teachers to go into orphanages and delinquency homes to teach ballet and modern dance. One day a week is given over to classes of all ages, so that these youngsters can have some goal and feel that somebody wants to give them more than just the left-overs. Morale and enthusiasm for living have reached a new high. Now, instead of solitary confinement and punishments akin to criminal treatment, the kids are simply forbidden their dancing lesson for a week. It works like a charm!

J. W.

★

D. D. Livingston reports that a new film, "Southwestern Indian Dances", to be released in September, will be available in both colour and black-and-white, in 8mm and 16mm and silent versions.

Many dance teachers who have been looking for dance films in 8mm will be glad to hear about this one.

★

Carmen Amaya and her gypsy company are going to Spain to appear in a film version of de Falla's **EL AMOR BRUJO.**

★

COSTUMES
Made to order for DANCE & All Other Occasions
Circulars FREE
THE COSTUMER
238 State St., Dept. 6
Schenectady 5, N. Y.

The **Jose Greco** company, after four months of immense successes in the Scandinavian capitols, are to go to Brussels for a month's appearance.

★

Ben Sommers, president of **Capezio,** was among the leaders of industry and fashion who was an honoured guest at the opening of the swank Chicago Bonwit Teller's. Capezio has created many distinct, exclusive designs in off-stage footwear for Bonwit. In fact, the appearance of ballet footwear off-stage around the nation, if it were to be laid at the feet of any single individual responsible, certainly could well be put at Mr. Sommer's, who has done so much to make America ballet-footwear conscious.

★

Margaret R. Oloff, of St. Louis, Mo., is the author and publisher of a new handbook called **"Balletic-Dance Terms",** which is the most recent newcomer to the field of dance dictionaries. Miss Oloff's book of ballet terminology affords brief explanation of French terms, with simple, easy to read phonetic pronunciation guide, for example: ADAGE (Fr.) - (AH-DAJ).

★

The British Poetry-Drama Guild has brought out the first of a series of hand books to be published on theatre arts to include dance, music, etc. This bright and readable litle volume by **Frank Granville-Barker,** with a poetic and spirited foreword by **Geoffrey Handley-Taylor,** chairman of the Guild, is called **STARS OF THE OPERA**, and contains brief essays and illustrations on such artists as Ljuba Welitsch, Tito Gobbi, Lauritz Melchior, Gigli, and others.

★

Nona Kapua's appearance at Carnegie Recital Hall August 8, under the sponsorship of the **East and West Association,** was a further demonstration of the power and universality of ethnic dance, honestly, artistically presented. Hawaiian dance is unfortunately too little seen and known here and Nona and her company of five dancers, well-trained, good to look at, afforded a welcome glimpse of the Polynesian egos — in the shape of children's games, love play, calisthenics, foot wrestling, square dances, etc.

Of interest to those unfamiliar with the dance of Hawaii is the great range of such ethnic dances with their liberal wit, their unexpected pathos, and especially as viewed in the ancient and temple dances, the unexpected choreographic variety of these island people's dance patterns.

Nona Kapua (also known as Kapualohea, and in private life, Winona Beamer) is the attractive but limited performer, her chief gift being in the choreography and the chanting, rather than in the dancing. Her group of three girls and two boys, however, more than make up this deficiency, especially the boys, handsome, lithe and beautifully un-self-conscious performers.

The boys are **Mahi** and **Keola;** the girls **Mealii, Hiolani** and **Leinani.**

★

Thelma Johnson Streat's appearance in concert at Carnegie Recital Hall on August 1, under sponsorship of The Interplayers, was chiefly remarkable for the uninhibited display of bewilderment by the performer. Miss Streat's gifts as a writer, actress and artist in no wise hide the fact that she is in need of some dancing lessons to crystalize her interest in social comment in the shape of dance. She has not learned to use either her body or her voice, the latter employed interminably in a sing-song monotone verging on the hysterical. It was obvious from the content of her dances that her intellectual faculties and awareness of the world and its injustices are tremendously alive, but sadly, she is incapable of comment on these by personal use of dance.

★

A group of dancers called the **Roseanna McCoy Dancers,** are touring the country, with Ed Durlacher as caller, in advance of Samuel Goldwyn motion picture called "Roseanna McCoy", in which they appear. This film is to be released this month.

A glimpse of this group, which gave a demonstration at the **Dance Educators of America** convention in New York City last month, convinced us they ARE The McCoy.

★

Jana Pespesilova, scholarship pupil at Jacobs Pillow, will join **Nina Fonaroff's** company the coming season. Miss Fonaroff on her return from England will begin work on two new ballets for her Winter concert appearances, one based on a Venetian carnival, the other on a Baroque theme.

★

The Montreal music festivals given in August featured a leading dancer of the Metropolitan Opera Ballet, **Lorraine Ammermann,** who appeared as ballerina in the opera MANON and in the leading dancing role in the Stravinsky, A SOLDIER'S TALE.

★

TREND?

The **George Amberg** book, **BALLET IN AMERICA,** is out in a .35 cent pocket edition published by Mentor Books, only four months after initial publication by Duell, Sloan and Pearce.

DANCING SLIPPERS and ACCESSORIES
Practice and Class Costumes
JOSEPH
THEATRICAL & DANCE FOOTWEAR
35-52 TWENTY-EIGHTH STREET
LONG ISLAND CITY 1, N. Y.
Write for descriptive catalogue

LEARN TO PLAY CASTANETS At Home
A New and Authentic HOME STUDY COURSE has been prepared by
NICHOLAS TSOUKALAS
$3.00 POSTPAID
728 LAWRENCE AVE. • DETROIT 2, MICH.

BALLERINAS DANCE ON IMPORTED HANKYS

3 for $2.50
6 for $4.50
12 for $7.50

$1.00 each

All the charm and lightness of the ballet on sheer swiss pima cotton. Each hanky is 15" square, hand-rolled and scalloped.
Many lovely designs in delicate pink, blue, orchid or yellow set off by tiny white shadow figures.
Delightful as prizes, souvenirs, gifts and for yourself.
Please print name and address
DANCE, Box 308, 503 W. 33 St., N. Y. 1

THE AMERICAN RUMBA
An Illustrated Text-book of the Cuban dance and its newest American developments as compiled by The American Rumba Committee.
A 48 page book with 35 action pictures and 15 charts and descriptions.
$1.00 per copy
Write:
THE AMERICAN RUMBA
care of DANCE Magazine
503 West 33rd St. New York 1, N. Y.

Learn to Dance

RUMBA • TANGO • SAMBA
CONGA • FOXTROT • WALTZ

Over 100 Diagrams and Illustrations

$1.00 **DANCE and grow slender THE SOUTH AMERICAN WAY by PAUL SHAHIN**

A book that will help you learn and teach. Includes exercises, music and careful analyses of the dances.

Box 808 • DANCE Magazine, 503 West 33 Street • New York 1, N. Y.

DANCE MAGAZINE'S
1949 CHRISTMAS CARD

IS

. . . **GAY**
. . . **DELIGHTFUL**
. . . **IDEAL**

The original dance drawing by Doug Anderson is a conversation piece. You've seen his witty work in the New York Times and New York Herald Tribune. This is a signed original for you and everyone you know. It's a dilly. The handsome four-fold white card with colorful greetings inside is ready now so you can get an early start. See the right-hand column of page 45 for details.

As a Gift to Yourself or a Friend, Fill this in and Send At Once.
DANCE Magazine
503 West 33rd St.
New York 1, N. Y.
☐ 1 Year $3.75 ☐ 2 Years $6.50 ☐ 3 Years $9.25
Enclosed payment $_____ (EXTRA MONTH ADDED IF PAYMENT IS ENCLOSED.)
☐ Bill me later
NAME_____
ADDRESS_____
CITY_____ZONE_____STATE_____
(Add 50c a year for Canada, and Latin America, $1.00 a year for Foreign)

The dance films of **Dwight Godwin** will be shown to members of the New York Dance Film Society in October, probably at the Ethnologic Dance Center.

The September meeting by the N. Y. D. F. S. will be held September 20 at 2:30 and 7:30 p. m. at the Preview Theatre, 1600 Broadway. The program will consist of:

a) Irwin Weill's ELEMENTARY CLASSIC BALLET TECHNIC, parts 1 and 2.
b) Suzanne Lorcia and Serge Peretti in Suite de Danse (circa 1935)
c) Doris Humphrey and group in AIR FOR THE G STRING, filmed in the 1930's.
d) GITANOS DE ESPANA
e) THE BILO, photographic study of the funeral of a Madagascar tribal chieftain.
f) DANCE CONTEST IN ESIRA (circa 1936) anthropological film made in Madagascar.

★

The Los Angeles County Museum will present a free program of dance films in Exposition Park on October 7th, to consist of SPANISH GYPSIES, SQUARE DANCE MEDLEY, TWO CHINESE DANCES, THE SINGING EARTH, STEPS OF THE BALLET and SKY DANCERS OF PAPANTLA.

★

After seven years of continuous performances in Europe and America, **CABALGATA,** Spanish revue currently playing at the Broadway Theatre has changed names in midstream and will be known as **"A Night in Spain".**

★

Federico Rey and **Pilar Gomez** are doing a 3 week season at the Havana-Madrid beginning August 19th and will sail for Europe in September for a concert tour through France, Italy and Germany.

★

Blanche Evan, contributing editor of **DANCE Magazine,** now on holiday in Mexico, was invited by Governor of the State of Oaxaco to spend the afternoon with him and his secretary at the governor's palace to discuss with and advise him on the dance section of a public school of the arts which the governor is building.

★

The first season of the Fokine Ballet Camp on Cape Cod, near Provincetown, was inaugurated by a housewarming attended by **Christine Fokine, Marie Jeanne, Shaun O'Brien, Todd Bolender, Aaron Girard, Paul Magriel, Mrs. Louise Kriens, Martin Serov, Peter Hunt, Prince** and **Princess Chavchavadze** and numerous others.

The New York school has a faculty headed by **Vitale Fokine,** with **Ruthanna Boris** and **Mia Slavenska** as guest teachers this summer.

Baird Hastings, contributing editor of **DANCE Magazine** is now doing broadcasts for the State Department beamed to Europe on subjects of interest to dancers. He has recently broadcast profiles of **Martha Graham, William Dollar, Todd Bolender** and the **New Dance Group.**

★

The ballet called TRIO in the repertory of Theatre Dance, Inc., as reported in the August issue of **DANCE Magazine,** is attributed to **Tony Charmoli.** Correction is in order: Tony was principal dancer. The choreographer is **Alan Banks.**

★

In line with direction taken in recent years in theatre training which has movea actors to study movement, now the direction is all for dancers to study voice, what with the increasing articulation in ballets by Jerome Robbins, Valerie Bettis and others, in which the voice plays an important part.

Chris Volkoff and **Athalie Lombardi** are two of the local teachers who are teaching dancers how to use their voices for such purpose.

★

Pola Nirenska, European dancer who won a first prize in an international dance contest held in Europe in the 30's, arrives in New York in September . . . **Iris Mabry,** the first American modern to invade the sacrosanct ballet atmosphere of France since the end of the war, gave her first major concert at the Theatre Champs Elysees on July 12th. Her next stop is Rome, and after that London . . . Colonel de Basil is still in a sanitarium in France suffering from an illness and a rump company of the Original Ballet Russe under the direction of **Vladimir Dokoudovsky,** is rehearsing for a two-week season in Lisbon . . . There may be nothing in it, but won't it cause some British eyebrow-raising if and when **George Skibine** and **Marjorie Tallchief** join the Sadler's Wells? Such, at least, is the story as reported from authoritative source in the company.

★

Dolores Mitrovich, director and choreographer of TELE-BALLET, a company which is producing and selling ballet films to television companies, has filmed a television-geared version of the ballet COPPELIA. **Fernand Nault** of Ballet Theatre appears as Franz. Other solo dancers are **Myrna Gaule, Nicholas Schtakief, Ellen Michner.**

★

Anna Sokolow will teach a course in Choreography for the Theatre for American Theatre Wing's professional training program when its Fall term commences September 14. The course is designed to prepare the professional dancer for self-choreographic work and choregraphic group assignments in varied professional fields of activity, such as night club, television, films, concert.

★

The Italian Folk Arts Committee is the sponsor of an **International Folk Dance and Song Festival** being held in Venice, September 7-11 at the Doge's Palace for the first session, thereafter at the Lido theatre and open-air performances in St. Marks Square. Groups from all Europe and the United Kingdom are expected to attend. No American dance groups are reported.

★

STUDIO NOTES NEW YORK CITY

A new dance school is being opened in **Jean Erdman's** studio this Fall. Members of the staff will include Jean Erdman and members of her company. **Louis Horst** will teach his courses in pre-classic and modern forms . . . **Syvilla Fort** now heads the teaching staff at the Dunham School . . . **Archie Savage,** featured dancer in SOUTH PACIFIC, has moved his classes from Dance Players to the Michael Studios, in order to be closer to the Majestic Theatre, where the show is playing . . . **May O'Donnell** and **Gertrude Shurr** will teach jointly in their newly opened Modern Dance Studios. Miss O'Donnell is a member of the Martha Graham company . . . **Ballet Arts School** in Carnegie Hall is expanding to two more studios and will take over studios 805 and 806. Course in dramatics for dancers is to be added to the curriculum.

★

DANCE EVENTS TO COME

Franziska Boas, modern dancer, and **Lin Pei-fen,** modern dancer, will appear at Bolton Landing, N. Y. September 3rd in concert and lecture-demonstration by Miss Boas, on the Bolton Festival Series.

The **Metropolitan Opera Ballet,** under the direction of new ballet master, **Alexander Gavrilov,** appears in **"Ballet Carnival"** in the 2nd annual Newport Music Festival at Newport, Rhode Island, September 23-25. They will appear in a program of nine group dances.

The first concert of the 1949-50 season to be given by **Theatre Dance, Inc.** will be held **November 13** at the 92nd Street YMHA. The first of a series of previews for this concert will be held Saturday, September 10th from 11.00 A. M. to 1:00 P. M. at 430 6th Avenue. Choreographers interested in presenting new works on this concert should get in touch with Theatre Dance, Inc. at that address.

The first concert of the 1949-50 season to be given by **Choreographers Workshop,**

Teachers:

RECITAL IDEAS for ALL GRADES

•

130 different Tap Routines by

JACK MANNING

for Beginners, Intermediate and Advanced Students

•

$1.00 each

5 routines for **$4.00**

10 routines for **$7.00**

•

Write for descriptive circular of the 130 routines

•

Box 10, **DANCE** Magazine
503 West 33 St., N. Y. 1, N. Y.

VERONINE
VESTOFF
dance routines
$1 each WITH MUSIC
$4.00 for any 5 Routines
$7.00 for any 10 Routines

The Golden Doll—Character Toe
Rustic Carnival
Russian Dance
Russian Folk Song
Russian Peasant Dance
Russian Sweethearts
Silver Star Polka
The Firefly
Tamara
Sylvia Dances
Sleeping Beauty Valse
The Jockey
The Moon Fairy
The Way of Old Pekin
The White Peacock
Titania
Tyrolian Folk Dance
Valse Bluette
Valse Polonaise
Young and Old
Pas de Trois
Obertass—Polish Country Dance
Pas de Deux
Petite Polka
Pierrette—Classical Toe
Pierrot
Poet's Love
Polish Bride
Polish Mazurka
Polka Caprice
Polka Musette
Pomponette—a character dance
Puppets
Rendezvous—a character solo
Serenade d'Amour
Dance Tyrolese
Echo of the Ballet
Esmeralda Galop
Fascination Valse
Gavotte "Lady Betty"
German Peasant Dance
Gopak
Grand Valse Brillante
Hungarian Folk Dance
The Hussar
Kaleenka
La Danseuse
Na Beregn Polka
Naughty Girl Polka
Russian Couple Dance
Caucasian Veil Dance
The Hungarian Don Juan
A Russian Maid
Moment Lyrique
Air a Danser
A la Valse
Badinerie
Belinda Polka
Bon Vivant
Bow and Arrow
Chinese Dance
Champagne Galop
Columbine
La Coquette
Dance of the Magyars
Danse Serpentine
A Mexican Flower

Chin-Fu's Wedding; 24 pages of music; complete dance instruction.....$1.50
A Holiday in Russia; 20 pages of music and dance notes.....$1.50

No C.O.D.'s Send money order or check

DANCE BOX 446
503 W. 33 STREET, NEW YORK 1, N. Y.

occurs in November, date and place not yet set.

The **San Francisco Ballet** under the direction of **Willam Christensen** is to appear September 4 at the Sigmund Stern Grove.

Plans are already being made for a 3-act **Nutcracker** to be presented as a highlight of the Christmas season at the San Francisco Opera. Recent performances of the company at Stern Grove offered **Les Sylphides, Danza Brillante** (choreography by Willam Christensen) and **Parranda** (also by Christensen). Leading dancers in the company are **Celena Cummings, Joan Vickers, Jane Bowen, Roland Vazquez.**

★

DANCE on TV

Tony Charmoli holds the spot on this month's television. His weekly arrangements in television dance for STOP THE MUSIC over the Mutual network have been entertaining and amusing. He uses a company of six who are freely versed in every known dance idiom.

★

The **Ottawa Ballet Company** under the artistic direction of **Nesta** and **Slava Toumine** offered a performance in the Lake Placid Drama Festival July 30-31 consisting of three classic ballets, **Les Sylphides, Nutcracker Suite** and **Sonata in C Minor** (Beethoven). **Herbert Bliss,** guest artist, headed the roster of dancers, which included outstanding dancers **Marilyn Sewell, Joane Ashe** and **M. Boisvenue.**

★

The September **Dark-of-the-Moon Ball** will be held on the 23rd at Caravan Hall.

★

Lita and **Gabriel Cansino** presented a Fiesta de Gala at the City Hall Auditorium in Sunnyvale, Cal. July 30, heading a concert roster which included Consuelo Gonzales, among others.

★

Ann Halprin, Welland Lathrop and company appeared in a group of comic dances on two consecutive afternoons in August, the 7th and 14th, in collaboration with the Interplayers, given at the California Palace of the Legion of Honor.

★

Stanley Herbertt, former soloist with Ballet Theatre and the Polish Ballet, joins the faculty of the **Jan Veen** school, which is connected with the Boston Conservatory of Music, as head of the classic ballet department. Mr. Herbertt taught this summer at the Bar Harbor Dance School which is under the direction of **Angiola Sartoria.**

The Jan Veen school reopens its doors the last week of September, offering a four year course with dance major for college credits and contributing academic subjects. This year there will be a class in dance notation, sponsored by the Dance Notation Bureau, this subject to be taught by **Katrine Amory Hooper.**

★

FOLK DANCE SERIES at COOPER UNION FORUM

A series of folk dance performances, covering native dances around the world and presented as illustrations of cultural patterns, will be held each Friday evening from October 7 through January 6 by the COOPER UNION FORUM.

Walter Terry, of the N. Y. Herald Tribune and **Milton Stewart,** anthropologist, will explain the ethnic and symbolic significances of dances in their respective cultures. Some typical evenings will be:

October 28 - African dances - **Asadata Dafora;**
Nov. 11 Mexican Indian and folk dances by **Josefina Garcia** and American Indian dances by **Tom Two Arrows;**
Nov. 18 Dances of India and Ceylon by **Noble Paulickpulle;**
Nov. 25 Polynesian dances by **Taneo**
Dec. 2 Korean dances by **Cho Taik Won**
Dec. 9 Indonesian dances by **Seekoro** and **Alex Pax.**

Other programs will be announced later. NO admission charge to these series, which are sponsored and endowed by Cooper Union Forum.

★

Gertrude Lippincott will return to Hamline University as artist-in-residence in the drama department for the first semester. She will teach technic, composition and form a choreographers group for advanced students.

Miss Lippincott's agenda for the Fall includes a dance play-day for the dance departments of the St. Paul, Minn. colleges on October 15th, a Christmas program to be presented on December 13th, and a student demonstration on January 11, 1950. She will dance in concert at Hamline on November 2. Miss Lippincott has accepted the directorship of the dance division of the Minneapolis YWCA and will be assisted by **Margaret Pataky,** formerly of Mount Holyoke College.

★

A Festival of Creative Dance was held at the Mettler-Hammer Farm studios in Sanborton, N. H. under the direction of **Barbara Mettler,** August 23-27, consisting of individual and group dances with speech and musical accompaniment, which emphasized new and different varieties of sound.

Miss Mettler has made the farm studios her headquarters since 1940. She is also director of the Modern Creative Dance Department at the YWCA in Boston.

★

A Christmas Greeting and a Delightful Gift

ALL IN ONE, In Fact, TWELVE IN ONE

Twelve Superb Photos of Famous Dancers in Duet Action, One on Each Page of the *1950 Dance Calendar*

DANCE Magazine's 1950 DANCE CALENDAR:

PAS DE DEUX, features performers on the international ballet scene. You'll find Moira Shearer (British star of "Red Shoes"); Alicia Alonso, whose new Cuban company is expected to tour the U. S. next year; famed Igor Youskevitch; Nora Kaye and John Kriza of Ballet Theatre; Tamara Toumanova and Kaliougny (whose appearance here with the Paris Opera Ballet was a sensation); Tanaquil LeClerc, Beatrice Tompkins, Maria Tallchief and Nicolas Magallanes of Ballet Society; Margot Fonteyn, Robert Helpmann and Michael Somes of Sadlers Wells; Nathalie Philippart and Jean Guelis of Ballet Champs Elysee, and many others. The back cover has a brief but inclusive biography of each of the dancers pictured.

The 1950 DANCE CALENDAR is 3¾ x 8½ inches in size, fits into a regular #10 envelope, and can be mailed for 3 cents.

ORDER IN QUANTITY, AND

For a small extra charge your name and address (or cut) can be imprinted on the cover page of greeting.

25c each; $15.00 per 100; $12.50 per hundred for 500 or more; $10.00 per hundred for 1000 or more. Write for quotation on orders of 5,000 or more.

DON'T DELAY, DANCERS, TEACHERS, BUSINESS COMPANIES, GET THIS IMPORTANT CHRISTMAS ITEM ORDERED TODAY.

DANCE Magazine, 503 West 33rd Street, N. Y. 1, N. Y.

BACK TO SCHOOL . . . IN DANCE-WEAR BY *Leo*

THEO TIE TAP SHOE

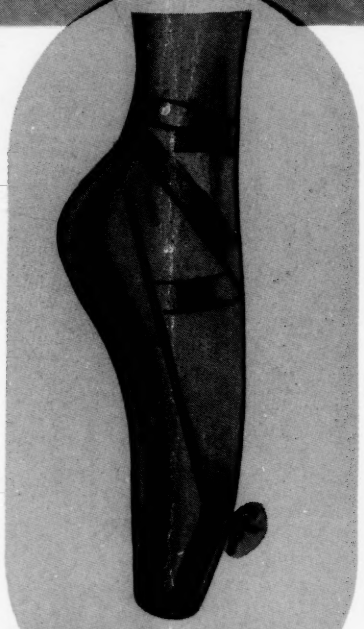
Genuine black patent leather wood heel. Sizes 8 small to 9 large . . . A to D width. Also available in white. $5.35

Student's model only $4.45

GRECIAN SANDAL

Attractive cut-out pattern. Arch-shaped elk sole. All sizes—A to E. Add $1 for crepe rubber sole, 35c for ⅜" heel if desired.

Black or white kid.....$4.95
Silver and colors.....$7.45
Gold.....$8.45



EVERLAST TOE SHOE

With famous "rainbow arch." Special on-the-square design eliminates cramping of toes. Available in pink, white or black satin . . . all sizes. Width A to EE. $5.25

Add 25c for ribbons

FOOTFORM BALLET SHOE

Accordion pleated soft toe ballet of soft, pliant glove leather that shapes to foot easily. All sizes —AA to D.

Black or white leather.....$2.95
Leather in choice of color....$4.95
Satin.....$4.95
—dyed to match your sample $1 extra

NATURE SANDAL

For esthetic or interpretive dancing. Soft, pliant, with elastic fasteners and fine elk soles. All sizes. $1.15

with crepe soles $1 extra

Leo's FAMOUS DANCING COSTUMES

MAGIC LEOTARD

A complete stock of sleek-fitting Durene Knit Magic Leotards . . . with the famous "invisible" zipper down the back. Ideal for modern dance work. Available in black or white. Sizes 2 to 20.

with short sleeves, only $3.95
with long sleeves, only $4.45

A FULL LINE OF KNITTED WEAR

Sunback Leotards.....$2.35
Cotton Knitted Bras & Trunk Sets.....$3.95
Cotton Knitted Tights..$3.50
Mercerized Wool Knitted Tights.....$5.75

ALSO . . .

Opera Hose ★ Batons
★ Dance Supports ★ Taps

WRITE FOR COMPLETE CATALOG!

PRINCESS PRACTICE COSTUME

Princess lines accent the style of this practice costume with a semi-fitted bodice and rick-rack trim. Two-ruffle skirt with full flare and simple zipper closure back. Comes with matching panty. Sizes 4 to 20. Colors: pink, white, blue and black. Fine broadcloth.

Only $4.75

ADVANCE
THEATRICAL SHOE COMPANY
LOOK TO *Leo* FOR FINER FOOTWEAR

32 WEST RANDOLPH ST. • CHICAGO 1, ILLINOIS

AGENCIES IN PRINCIPAL CITIES • NO BRANCH STORES